ORDER OF THE NINE ANGLES

NAOS

A Practical Guide to Modern Magick



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CONTENTS

Introduction

The purpose of the present work is to provide a self-contained and practical guide to esoteric magick based upon the Septenary tradition. This hitherto secret tradition *(also known as hebdomadry)* is here published for the first time.

The present work is clearly written, without any mystification. Part One is a practical guide to becoming an Adept and is essentially 'Internal magick' – that is, magick used to bring about personal development *(of consciousness and so on).* Part Two is an equally practical guide to esoteric sorcery and magickal techniques and is 'External magick' – that is, the changing of events/circumstances/individuals and so on according to the desire of the sorcerer/sorceress.

Internal magick is the following of the Occult path from Initiation to Adeptship and beyond, and in the Septenary tradition this path is known as the 'seven-fold Way'.

Part Three contains a selection of esoteric manuscripts circulated among members of the ONA: they present and explain further aspects of the Septenary system as well as other techniques, both directly magickal and more practical. They are published exactly as circulated.

The techniques given in the present work enable any individual to follow the path to wisdom: to achieve that genuine, individual, freedom or liberation – and this freedom is 'internal': the emergence of the Adept, that is, the development of insight, both personal and 'Occult'.

Of all Occult traditions, the Septenary is perhaps the most practical and direct as a means of attaining this insight.

Thorold West

PART ONE

PHYSIS MAGICK

A Practical Guide to Becoming An Adept

0 - A THEORY OF MAGICK

Fundamental to magick is a belief that the phenomenal world of the five senses is incomplete. Magickians believe that we live in a world quite different from the one our five senses show to us – they believe that every living thing possesses, because it is living, certain energies which we as individuals can sense and 'see' if we become receptive to them. This receptiveness is one of the aims of magickal or Occult Initiation – and may be said to involve the individual in becoming aware of the essence of things that is hidden by their outward appearance *(and this applies to other individuals, as well as 'things').*

According to the Septenary tradition, these "magickal energies" possessed by things and 'life' derive from what it is convenient to describe the acausal – that is, every living entity is a point or region where acausal energies manifest in our causal, phenomenal, universe, the amount and type of this energy being dependant on the type of entity. These acausal energies *(which science because it at present deals only with causal entities and energies, cannot describe)* may be said to derive from a parallel acausal universe which intersects our causal universe at certain places.

We as individuals, because we possess the faculty of consciousness, re 'gates' to this acausal universe. We possess the *(mostly latent)* ability to 'open the gate' to the acausal which exists within our own psyche to draw from the acausal certain energies, and these energies can and do alter in some way both our own consciousness or other entities/energies which exist in the causal. This "drawing of energies", and their use, is magick. External magick is the use of such energies, directed by individual desire, to bring about changes in the causal; Internal Magick is the use of these energies to bring psychic, internal change.

To draw upon such energies it is usually necessary for the individual to use some form of framework or symbolism, and techniques of external magick use such symbolism to bring both apprehension of the energies and their control. Various systems of symbolism exist – most denoting types of energy by gods, goddesses, spirits or demons. In reality, the actual symbols are of only secondary importance, and a Magickian who is following the path to Adeptship will soon discard such symbols/names/descriptions *(and thus External Magick itself)* in favor of apprehending such energies as those energies are in themselves. In the Septenary tradition this is done first via the 'Tree of Wyrd' *(the seven spheres and the pathways connecting them – see Appendix I)* and then through the 'Star Game'. The Tree of Wyrd may b seen as a map of consciousness: both individual *(of the psyche)* and of those regions other than the individual where the acausal and causal meet. The symbolism of the spheres and the pathways *(the Tarot cards, planets, incenses, 'god-forms' and so on)* are the first or Initiated stage of apprehension of the Star Game.

External magick is divided into two forms or types: hermetic, and ceremonial. Hermetic magick is basically that involving only one or two individuals whereas ceremonial magick involves more and may be said to be 'formal' magick involving specific rituals or rites (usually written down and followed exactly) and an organized Temple/coven or group. *(Part Two of the present work deals only with hermetic magick of the Septenary tradition - the ceremonial side being covered in such works as 'The Black Book'.)* Internal magick is always individual.

I - THE SEVEN-FOLD WAY

Physis is divided into seven stages and these seven stages may be regarded as representing the varying degrees of insight attained. In terms of traditional magick, the stages represent Initiation, Second Degree Initiation, External Adept, Internal Adept, Master/Mistress (or High Priest/Priestess), Magnus and Immortal.

Each stage is associated with a sphere of the Septenary 'Tree of Wyrd' and some symbolic. For example, the first stage is the sphere of the Moon and is associated with Quartz, the alchemical process 'Calcination', the word 'Nox' and the three Tarot cards 18 Moon, 15 Lucifer, and 13 Death. Each sphere is regarded as tripartite in nature, representing the unconscious aspect[1], and the ego aspect[2], and the self aspect[3]. These aspects represent the gradual evolution of the 'energy' of the sphere since each sphere may be regarded as archetypal in nature – the three Tarot cards showing the aspects of the archetype. Appendix I gives the details of the seven spheres – their attributions and so on.

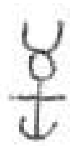
Physis is essentially a means which enables an understanding of the forces associated with each sphere: an experiencing of those forces associated with each sphere: an experiencing of those forces as they are in themselves enabling what Jungian psychology understands as the 'withdrawing of projections'. This withdrawing creates the 'self' from the 'ego' – it is an expansion of individual consciousness, and represents what is often known as enlightenment.

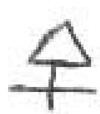
The means of Physis are the Grade Rituals associated with each sphere, and the Star Game. The Grade Rituals are practical tasks, essentially two-fold in nature. The first part consists of a series of studies, meditations and the achievement of certain personal goals specified according to the sphere associated with the particular Grade Rituals, while the second part is the performance by the individual of a very specific 'ritual'. This ritual is simple in both form and content. Ritual here means a method of undertaking something in which the details are faithfully repeated. This faithful repetition is important, because by following the procedure exactly the required changes in consciousness are produced.

In the early stages the seven-fold Way is easy, but it gradually becomes more difficult, demanding a great deal of commitment. Genuine Adeptship and enlightenment must be worked for – they are attained, by the individual, and never given as gifts.

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The first two stages may be said to represent a confrontation with the shadow aspect of the psyche of the individual – and an integration of this aspect followed by transcendence, giving thus a new synthesis. The third stage may be said to be a confrontation with what Jung has called the 'anima/animus': the power and fascination of love, eros. The fourth stage represents the emergence of the 'self' from a fusion of 'ego' and 'unconscious'. The fifth stage represents the development, within the individual, of wisdom – an understanding beyond the self.

Each stage has an alchemical process associated with it, representing the means and the insight attained: for example, the process for the second sphere, Mercury, is Separation – and the form this takes is 'indulgence'. The Grade Ritual associated with this stage is in a sense a symbolic representation, psychological terms, of the alchemical process.

Those who wish to follow the seven-fold Way should undertake the Grade Rituals in order, beginning with that of the first sphere – Initiation.

Each stage of the seven-fold Way provides you with both personal (i.e. 'emotional') and magickal experiences, and these experiences are consolidated during the next stage. In short, the stages provoke, by their nature, self-insight, and this insight is a gradual process of learning.

II – STAGE ONE – INITIATION

Initiation here simply means a willingness to follow the seven-fold Way. It is the opening of the gate that leads to the path, the first part of which is downward or 'shadowed'.

Thus, the first stage may be said to be an acceptance of certain hidden forces *(within ourselves).* To undertake the Grade Ritual first find a suitable outdoor locality – if possible within the vicinity of a stream/river or lake.

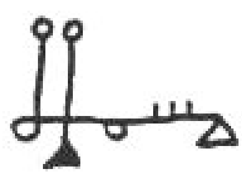
The ritual should be undertaken on the night of the Full Moon. You will require the following items:

Civit perfume/oil
Silvers/white colored candles
Square of parchment
Silvers pin
Quill-type pen.

The ritual is begun at sunset. Bathe in the stream/river/lake and afterwards rub the oil into your body. You may if you wish then change into a black robe. Then, in a comfortable position (the position itself is not important only that it is comfortable for you) visualize for several minutes the following symbol or 'sigil':



Following this, light the candles (which are best placed in lanterns if outdoors), prick your left thumb with the pin and, using the pen, inscribe the following sigil on the parchment with the blood:



Shows this parchment to the West, then South, then East and North, saying at each point: 'With this sign I begin my quest!' Then burn part of the parchment in one of the candles and then cast the remains into the river/stream/lake. After raise your arms and visualize the moon (or look at it if it is visible) imagining energy flowing down from the moon to you – visualizing the energy as filaments, silver in color, which spread from the moon to engulf you, surrounding you with light.

After the visualization, extinguish the candles. The ritual is then complete.

The following day *(or as soon as possible thereafter)* begin the workings with spheres. For this you need a Tarot pack *(see III – The Tarot if you wish to use the 'sinister' one recommended for the seven-fold Way)* as well as somewhere to undertake the workings. Ideally, the workings should be done in a room/area used only for magick, this place being furnished according to your own taste with impedimenta suggestive for the Occult - for example, there might be an altar covered with a black cloth on which is kept a crystal sphere *(or tetrahedron),* candles of various colors, the Tarot pack itself and so on. What is important is that you choose the furnishings and feel comfortable with them – they should be suggestive of the hidden world of magick. A few items, well chosen, are much more effective in creating the right atmosphere or aura than a whole collection of artifacts. Aim to keep the area of your working incensed – using an incense appropriate to the sphere you are dealing with *(see Appendix I).* Also, when working, use only the light of candles.

Workings involving the seven spheres are basically exercises in meditation. The workings begin in order – that is, Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn. Each working should last about an hour, and be begun after sunset. Only one working should be done on any one day.

To begin a working, assume a comfortable position and then chant or vibrate three times the word appropriate to the working (see table below). Then concentrate on the sign below[4] or 'unconscious' symbolism of that sphere as represented by the appropriate Tarot card *(for example, for the Moon: 18 Moon).* Imagine yourself as part of the landscape depicted.

Sphere	**Word**	**Symbol**	**Magickal Working**
Moon	Nox	Horned Beast	Shamanism
Mercury	Lucifer	Inverted pentagram	Ceremonial ritual
Venus	Hriliu	Dragon	Trance; sex
Sun	Lux	Eagle	Oracle; dance
Mars	Azif	Inverted septagon	Sacrifice
Jupiter	Azoth	Star Game	Star Game
Saturn	Chaos		

(See also 'Alchemical process' in Appendix I)

4  'Unconscious' symbolism.

Thus, for instance, for the card 18 Moon you should imagine yourself in the desert, walking along the path toward the crumbling towers. You walk between the towers and see the scorpions on the half-buried book. Then you might decide to pick up the book and see what it contains, or peer into the towers where the hunched, dark, shapes are hiding or continue long the path toward the mountains. You might do all these things – the choice is yours.

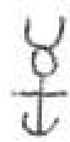
Following this, you concentrate on the next image, the Ego[5] stage *(for the sphere of the Moon this is 15 Lucifer)* – visualizing yourself as part of the image. Then you move onto the next image, the Self[6] stage *(13 Death, for the Moon)* and the procedure is repeated.

Each working is a journey into the archetypal world of hidden and higher consciousness, and you should undertake each journey in the spirit of adventure and as something real. Dream yourself into the worlds depicted – stop and converse with the beings you meet, discover where a path leads, what is over the horizon and so on.

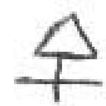
You must make a conscious effort to change the images in succession – that is from the Unconscious to the Ego and the Self.



Unconscious



Ego

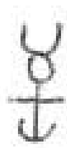


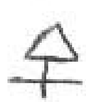
Self

Spend as much time as you wish with each image, but always complete the sequence and always make a conscious decision *(when using the last image)* to end the working – saying **'It is complete and I return to the world of my home.'** As soon as possible thereafter write an account of what you felt and experienced.

A successful working should leave you with a feeling of loss – with the ordinary world appearing rather devoid of interest, and rather dull. After writing your account of the working, spend at least half an hour relaxing. Then leave the working area, bathe and change into other clothes. It is often helpful if you undertake the workings in a robe bought or made specifically for he workings and rituals of the seven-fold Way.

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III - TAROT

Every initiate should draw and paint *(or at least commission such from a good artist)* their own Tarot pack, using the guidelines given later in this chapter.

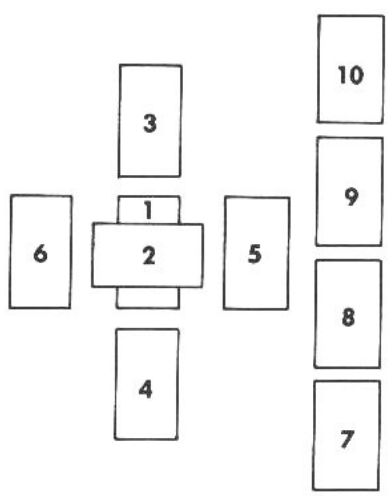
To read the cards for an individual, the individual cards are seen and interpreted in relation to the others around them. This is done because the cards are symbols of how certain energies have, are and maybe influencing the person for whom the reading is being done – and these energies are never static, or in isolation.

The essence of initiated readings is empathy: an awareness of the energies within, around and external to the individual, and the cards are used to 'focus" these energies in consciousness. To aid this, the setting of the reading should be imbued with magickal anticipation. This is easily achieved – for example by using one candle – having no other persons present than the individual foe whom the reading is being done, laying the cards out on a black cloth kept for this purpose, burning one particular incense whenever you do a reading *(and never using that incense for any other purpose).* Ideally, the room/area where the reading is undertaken should be quiet and calm.

Two types of card layout may be used. These follow you shuffling the cards in a mindful, calm way after which the client cuts the pack three times, laying each cut beside the other. Choose which cut you feel is appropriate and use the cards in that pile, starting with the top card.

The first layout is the 'Celtic', the second the 'Septenary'.

1) Celtic



In this, the second card is placed across the first.

1. Represents the client.
2. The predominant influence which is acting against them, 'crossing' etc.

3. Is what is in the distant past *(which may be an unconscious influence over the present)*.
4. The recent past (and also the subconscious energies).
5. The present.
6. The immediate future.

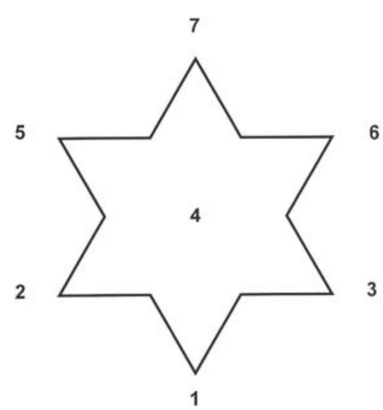
7, 8, and 9 the future at intervals, and 10 the outcome.

There are also other influences which must be considered. 4, 6, 9 and 10 are how positive energies flow (via 2) – 3, 6, 8, and 7 the negative ones. 3-2-10 are how the unconscious influences can be made conscious (i.e. controlled or circumstances altered) in a positive way. 5-2-7 is how the present will evolve to enable 10 to arise – or conversely, how to prevent 10 arising.

In undertaking a reading two important principles should be understood. First, the interpretation of each card is not rigid – the meanings suggested by each card should arise in your mind naturally, that is, they should be intuitive and spontaneous. For this reason, 'book' interpretations and of particular cards must be avoided. This intuitive approach enables the cards to be used correctly – as mediums to awaken he psychic faculties.

The second principle, is to have all the cards upwards: there is no meaning in 'reversed' cards – because what is 'reversed' is covered by the 'unconscious' patterns/flow considered in each reading.

2) Septenary



Here the cards are related to the planetary/sphere aspects – e.g. 5 is the sphere associated with Mars.

These relations (in terms of energies) should be consider as well as the following:

1. Are unconscious factors,

2 en 3 the past *(and the unconscious becoming more conscious);*

4. The present,

5 en 6 the immediate future and beyond, and 7 the outcome.

In addition, 1 – 2 – 5 are negative elements/energies; 1 – 3 – 6 positive. 1 – 4 – 7 what needs to be done to bring 7 *(or, again, prevent it from arising).*
In both this and the Celtic pattern all combinations should be seen as how energies flow and change, or become altered through the other influences present. Intuition should enable the practical manifestation of these energies to be understood – e.g. a particular influence might represent an actual person or event in the client's life.

THE SINISTER TAROT

The Major Arcana has twenty-one cards, and there are eleven cards in each suit – the four 'Court' cards (High Priest, High Priestess, Warrior and Maiden), the ace and six others numbered two to seven.

There are four suits: Wands, Pentacles, Swords and Chalices, each having many attributions, some of which are listed below.

High Priest	**High Priestess**	**Warrior**	**Maiden**
Sylphs	Gnomes	Salamanders	Undines
West	South	East	North
Air	Earth	Fire	Water
Capricorn	Cancer	Libra	Aries
Wands	Pentacles	Swords	Chalices

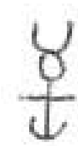
These four are symbolized, in each suit, in the same general way *(see table below)* – the variants depending on the suit. For instance, the card the High Priest of Wands would depict the Priest holding a wand, while the card the High Priest of Swords he would bear a sword. The predominant color of the card would depend on the planetary attribution –

Wands is Mercury,
Pentacles is Moon,
Swords is Sun
And Chalices is Venus.

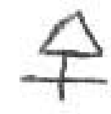
This means that for Wands the color is Yellow *(the Unconscious aspect),*



Merging to Black *(the Ego aspect)*



And Blue *(the Self aspect)*.



For Pentacles the colors are Blue, Silver and Green;

For Swords, Orange, Gold and Red;

For Chalices, Green, White and Silver.

Priest	**Priestess**	**Warrior**	**Maiden**
Bearded man	Beautiful woman	Young man	Young woman
Barefoot	Throne on Earth	Horse	Near water
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Staff	fruit	Sword	Crescent moon

Thus the High Priest for all suits is depicted as a bearded man, standing/walking barefoot wearing a cloak. He carries a staff, a wolf is near or beside him and he is set in or against a background of mountains.

The impression given by the cards of the High priest should be of wisdom, that of the High Priest fecundity (and veiled sexuality – i.e. sexuality suggested rather than obvious); that of the Warrior, strength and courage; and of the Maiden, overt youthful sexuality.

The Four Aces:

These represent the base of the elements

Wands	White brilliance combining through indigo and black into the shape of a wooden wand.
Pentacles	Green molded into a tetrahedron enclosed by a pentacle *(a circle inscribed with an inverted seven pointed star)*. Around the pentacle – swirling violet and blue.
Swords	A red/orange sword plunging into a golden chalice. Around – yellow stars on background of purple. The stars include the constellation of Orion.
Chalices	A blue/green chalice overflowing with blue/red/green liquid. Around – blue and white mist-suggesting trees.

Two-Seven:

These are increasing emanations of the element containing the number of symbols appropriate – e.g. the seven of wands, seven wands.

The number of the card gives the appropriate colors – 2 is Jupiter, 3 Mars, 4 Sun, 5 Venus, 6 Mercury and 7 Moon. Thus the colors for 7 are Silver, Blue and Green.

The Major Arcana:

0 – The Fool

Brightly clad young man stand on the edge of a cliff, looking upwards. He is holding a flute as if ready to play and a dog is biting at his heel. Above his head a beautiful butterfly hovers. A crescent moon is in the twilight sky.

1 – The Magickian

A young man wearing a black cloak stands beside an altar from which incense is rising. On the altar are a golden chalice and a tetrahedron. Around him are flowers *(some of which are trampled)* and in the background, stars – the constellations of Leo and Virgo. His left hand is held down, pointing to Earth while his right is raised and holds a wooden wand, carved *(in runes)* with the word 'Desire'. Around his neck is an inverted pentagram.

2 - The High Priestess

A beautiful young woman who is naked stands beside a tetrahedron on a mountain ledge. Behind her is a small entrance to a cave which is suffused with a violet light. She wears a crescent moon headdress. Small flowers cling to the bare rock. In the valley below the ledge is a river, while cirrus clouds fleck the blue sky.

3 – Mistress of Earth

A mature woman of beauty, naked from the waist up. She is seated on a rock and in one hand holds a hazel wand whose upper end grows a flower. On her right side sits a swan which is piercing its own breast from which blood drips to feed its three young who gather round. On the other side sits an eagle, while around, human skulls lie with flowers growing through them. To the left are trees, their limbs like arms, and in the distance, a valley and mountains.

4 - Lord of the Earth

A man in crimson robes lined with purple stands overlooking a forest and the distant sea over which the sun rises. He rests his left foot on the body of a man in a white, bloodstained cloak from whose chest a sword is protruding. The dead man has the same face as the standing figure. A wolf is sitting beside the dead man, looking up at the standing figure above whose head flies an eagle. In his right hand the standing figure holds a tetrahedron which is glowing indigo and red.

5 – The Master

A man dressed in black wearing a scarlet cloak fastened by a silver chain stands beside a large tetrahedron. Inside the tetrahedron a young man and a young woman, both naked, are kneeling and embracing. The background is dark, except for a high arch-

way through which a dim light enters the chamber – the tetrahedron being in the center of the chamber. The man is bearded and smiling slightly.

6 – The Lovers

A young man and a young woman, both naked, stand facing each other holding hands. They stand in a glade of trees within a circle of stones. The woman wears on her head a garland of flowers. Outside the circle of stones, a sword, dagger, robes and chalice lie as if discarded – while in the center a small wood fire burns. In the sky is a full moon. Around one of the stones, a snake lies coiled.

7 – Azoth

A strong man dressed in animal skins stands grimly beside a plinth on which is a large, glowing sphere. In the center of the sphere is a blackness where stars shine. The man is guarding the plinth, and carries an axe and a club. He holds a wolf on a chain which is snarling at the white-robed woman walking toward the plinth bearing an offering of incense in a thurifer. In the distance, the sun is setting and a crescent moon hangs in the sky. The ground is like red, stony desert and behind the woman is the faint outline of a green dragon.

8 – Change

A masked woman dressed in green *(flecked with blue)* stands beside a large Septenary Star Game. She is holding one of the pieces in her hand as if to place it on a higher board. To the left is a verdant garden; to the right, a desolate plain baked dry by the yellow sun – the Star game lies on the boundary. The woman is smiling. One of the pieces of the game has fallen onto the plain and from it a butterfly is emerging.

9 – The Hermit

A bearded man dressed in brown with a leather belt from which hangs a purse, stands on a ledge among snowy mountains. He looks into the distance. In one hand he holds a staff, and in the other a crystal which is glowing. At his feet a wolf lies asleep.

10 - Wyrd

A large ash tree whose branches make a canopy. Three women in long green dresses stand around a small pool of bubbling liquid. One of the women is smiling and throwing small glowing spheres into the liquid. Another holds a snake which is coiled around her hand, while the third looks intently into the crystal tetrahedron she holds in her hands. Behind the tree a hooded figure stands, shielding his face with his sleeve and hand.

11 - Desire

A naked woman stands beside a lion. Her hand rests on its head; her other hand holds a golden chalice from which drops of white liquid fall to the ground. Where they touch the earth, flowers grow, while around is a red-orange rocky desert. The sky

above is a deep blue, except for the distant horizon, which is red-yellow, as before sunrise. Near this horizon, a brilliant star is visible.

12 – The Hanged Man

A young man lies upside down, hanging from the branch of an oak tree by one foot. His clothes are green, and from a leather purse which is attached to his belt small spheres are falling to the ground. One of his eyes is closed, and from it a few drops of blood fall. A serpent lies near the base of the tree, and a raven flies nearby. The earth around is flat and barren – orange-brown in color.

13 - Death

A pile of human skulls, forming a pyramid, lie near the edge of a cliff. Below, is a valley with a river and beyond, a forest burning, darkening the sky with smoke. The sky near the cliff is bright blue. Near the skulls, a torn black flag bearing an inverted pentagram flutters in the breeze. Beside the banner, a tall beautiful woman with flowing blonde hair stands with her arms folded looking toward the burning forest. She wears light Greek armor and a bow is slung across her back, while a quiver of arrows is attached to her belt. Beside her squats a dwarf dressed in bright clothes. He is grinning and wiping his blood-stained knife on his sleeves.

14 - Hel

A stern faced woman, pretty except that one of her eyes is shriveled, stands beside a dark lake enclosed by trees. She wears an almost transparent white robe which emphasizes her beauty of body. She is throwing small multi-colored crystal spheres into the lake at whose far end is a man’s head, just visible above the surface. An expression of horror is on the face. In the sky is a rainbow and a hovering bird of prey.

15 - Lucifer

A handsome man is standing naked on a dais below which stand a young man and a young woman embracing. They are both naked. The handsome man holds a broken chain in on hand, and flames of fire in the other. Beside him is a snarling wolf, and on the other side an older bearded man holding an animal horn. An inverted pentagram is inscribed on the dais, while beside it lies a broken human skull out of which a beautiful flower is growing. Above the flower is a butterfly.

16 – The Tower

A castle rears up among rocks. One of the higher towers is struck by lightning and from it falls a man. The lightening has shattered some of the stone of the tower which falls toward the ground. The sky is dark. A young woman, dressed in white, stands near the gate to the castle, looking toward the tower and smiling.

17 – The Star

A beautiful naked woman with long flowing hair is crouched beside a stream, pouring liquid from the chalice in her hand. The stream is in a valley, surrounded by mountains. Downstream, it is fertile with trees, flowers and shrubs. Upstream, all is rocky and barren. The sky is bright blue containing a pattern of seven stars which form an inverted septagon.

18 – The Moon

A yellowish desert path leads toward two crumbling, ornate towers. Desolate mountains are in the distance. Inside the towers, are two indistinct hunched shapes with glowing eyes. Between the towers, and on the path, a large book lies half-buried in sand. Several scorpions are on and around it. In the foreground is a dried-up water hole beside which is a camel's skull, and from one of the cracks a snake is slithering.

19 – The Sun

A brilliant, golden sun is rising behind snow-capped mountains around which an eagle swoops. In the foreground is a plain containing a circle of nine stones in which black robed figures dance around a fire. Near the circle is a hole in the ground from which the head of an imp is visible, watching the dancers and smiling. Beyond the stones is a path toward the mountains on which a bearded man is walking, holding a staff. His back is almost to the dancers.

20 – The Aeon

A bearded man sits at a table opposite a woman in a semi-transparent red robe. The man is dressed in black. On the table is the Septenary Star Game. To the left are the crumbling remains of a stone building, some areas of which are covered by ivy and grass. To the right is a tall, jagged stone. The man and the woman are looking toward the distance where a full moon and some stars are visible above the horizon. A burning city is indistinct on the horizon. A rent has appeared in part of the night sky and through it Dagon-like shapes are emerging.

IV Stage Two - Second Degree Initiation

The first part of this stage involves you in finding a companion of the opposite sex[7] - someone with whom you feel an empathy and with whom you feel you can work. This person should have an interest in following the seven stages, and should undertake stage one, as above.

The second part involves you both in conducting a ritual together. This takes place on the night of the new moon, where the 'roles' of Priest and Priestess are assumed. The ritual should be undertaken outdoors, in an isolated spot and if possible on top of a hill. The only item required is a quartz crystal – the larger, the better. A naturally occuring shape can be used, although a crystal shaped as a tetrahedron is ideal. The ritual begins at sunset, both participants being naked.

The Priestess begins the ritual, holding the crystal in her hands and chanting ***seven*** times:

"Ad Lucifer qui lætificat juventutem meam!"

The Priest then places his hands on the crystal and chants the same phrase ***three*** times. **The priestess** then lies on the ground with her head north, **the Priest** arousing her with his tongue before the sexual union begins. During this, both should visualize a hole appearing in star-studded space and energy emerging from this 'Star Gate' and flowing down to them, suffusing them with its light and power. **The Priestess** should visualize this energy as then being drawn into the crystal. After her climax of ecstasy, she buries the crystal in the earth of the hill, and both chant over the spot:

'Aperiatur terra, et germinet Lucifer!'

They then dress, and depart from the place of the ritual.

It should be noted that in this ritual – as elsewhere – Lucifer is regarded as the light-bringer: Prometheus, the bringer of Thought, the one who seeks to know.

The third and final part of this stage involves you in setting yourself a difficult physical goal, and striving to achieve this. For instance, aiming to run 20 miles in 2 ½ hours or less, cycling 100 miles in under 5 ½ hours.

Such a goal should involve you in training for some weeks or months. This training should begin as soon as you have decided to undertake the second stage of the seven-fold Way, and once the goal is achieved you may attempt the third stage, associated with the Grade Ritual of Eternal Adept. This physical goal is a necessary compliment to the magickal / physiological ones, and essentially develops your desire or will to succeed. When choosing a goal, make it realistic, but also difficult.

During this second stage, continue with the 'magickal diary' begun in stage one *(describing in that stage your workings with the spheres)*. This diary should contain details of your thoughts / feelings regarding your relationships with your companion,

[7] Note: Or of the same sexual orientation if you are gay.

your training for the physical goal, and a record of the ritual of the second part of the stage.

V Stage Three – External Adept

The first part of this stage involves you in constructing, and learning to play *(if possible with your companion)* the Septenary Star Game *(see chapter VI).*

The second part involves undertaking the Grade Ritual of External Adept. This ritual should be undertaken on the night of the new moon – and you should go to some trouble to find a suitable locality. This locality must be an isolated hill-top, miles from any human habitation, and should be devoid of trees, giving thus an unobstructed view of the sky. If possible choose a night when the stars are visible.

You should dress all in black and take nothing with you except the clothes you wear – for example, no torch or other means of light. As dark approaches lie with your head east, directly on the ground. Your task is to remain lying unmoving without sleeping until dawn. During the darkness you should think about the two stages undertaken previously – particularly about your relationship with your companion. Once you have clarified your thoughts and feelings on these and other matters, turn your attention to the stars -–observing them and their slow movement across the sky. At dawn, bow to the rising sun *(or in the direction of it),* and leave the hill. As soon as possible write in your magickal diary your thoughts and feelings during the night.

You must be honest with yourself about your feelings: as you must be honest about the success of the ritual. Since your aim was to lie still without moving or falling asleep, you must realize that if you did fall asleep or move, then the ritual is not a success – and must be done again, until you succeed. It is basically a test of your will and a 'coagulation' *(see 'The Alchemical Process')* of your feelings, experiences and so on.

Those who desire a more difficult test should try the following version of the ritual (which is not obligatory).

Arriving in Cairo *(Egypt)* take the desert road from the city past Medinet Sita October *(6th of October City)* that goes to Bahariya Oasis and thence to Farafra. Stop about 100 or so miles from Cairo and spend the night away from the road in the Sahara desert. Return to Cairo the next day. Your isolation in this location will be complete.

At the time of writing, there is a bus service *(one bus a day in each direction)* between Cairo and the Oasis of Bahariya. Intrepid individuals might try cycling along the road from Cairo. Whatever means of transportation are used, the ritual is the same in detail as that given above.

Both versions should be undertaken without any assistance by others, and involve only yourself.

The third part of this third stage involves you undertaking the workings with the seven spheres again – but this time with your companion (or another one if circumstances have changed). Follow the same procedure as for stage two except both of you should concentrate on the same image at the same time and agree beforehand to explore the scenes together. After each working, discuss the experience with your companion, and write about it in you magickal diary.

THE STAR GAME

Introduction:

The Star Game has three main functions:

(1) It develops certain higher levels of consciousness
(2) It is a new form of magickal working appropriate to the twenty-first century and beyond; and
(3) It is an aid to developing certain magickal skills – adding mindfulness, concentration and visualization. In addition, it contains the whole esoteric Septenary tradition, as well as being simply a 'game' that can be played to a conclusion against an opponent.

The first of the aims detailed above involves, in part, a new way of thinking – for the Star Game develops the capacity to think and understand in symbols. This 'thinking' however is not the rational, causal, logical type associated with 'science'. It is rather the intuitive or 'wholistic' type – the poetic/mystical/magickal which sees connections between things, which brings insight and understanding through breadth. Yet, in tandem with this, it develops the qualities which also lay at the foundation of our conscious development as rational beings: the critical, analytical faculty which is so often lacking in some who study the Occult in general and magick in particular.

In short, the Star Game is a tool – to be used according to the desire of the user. To learn the Game, even as a 'game' takes time and a certain mental effort. Like all genuine magick, it is not intended for the idle or the dilettantes.

Those who are seriously interested in learning the use of this esoteric tool should first construct the Septenary game, and practice playing it, either alone or with an opponent, for some time. Then, they should study its magickal symbolism – the seven boards as the seven spheres of the Tree of Wyrd, the black and white pieces as 'light' and 'dark' *(or causal and acausal)* personal and cosmic energies, the changes of these pieces over the boards as the changes in individual psyche/Earth-bound/cosmic energies and so on – and then should they wish, undertake magick using it. Those who wish to go further, should study the aeonic attributions and then, should they wish, construct and learn to use the advanced form of the game. Those who do this will have the satisfaction of belonging to an elite: of being at the very summit of our conscious evolution. It will then be up to them whether they take the boundary ever higher. All genuine Black Magick is an act of defiance against the restrictions imposed by the mediocre and the cowards, and in this sense *(as well as others)* the Star game is an act of supreme Black Magick. It is a comment on the mediocrity of the present that only a few will understand this statement.

The Boards:

There are seven boards, placed one above the other in a spiral and which form a representation of the Septenary tree of Wyrd. Each board consists of nine white and nine black squares *(see fig.1)*.

Each board is named after a star.

The Pieces:

One set of pieces is white, the other black. Each set consists of twenty-seven pieces, and these are formed from three lots of nine. Thus, each player ('black' or 'white') has the following pieces.

⊖ (⊖)	⊖ (☿)	⊖ (🜍)	☿ (⊖)	☿ (☿)	☿ (🜍)	🜍 (⊖)	🜍 (🜍)	🜍 (☿)
⊖ (⊖)	⊖ (☿)	⊖ (🜍)	☿ (⊖)	☿ (☿)	☿ (🜍)	🜍 (⊖)	🜍 (🜍)	🜍 (☿)
⊖ (⊖)	⊖ (☿)	⊖ (🜍)	☿ (⊖)	☿ (☿)	☿ (🜍)	🜍 (⊖)	🜍 (🜍)	🜍 (☿)

The pieces represent combinations of the alchemical symbols ⊖ , 🜍 and ☿ where ⊖ is alchemical salt, ☿ alchemical mercury and 🜍 alchemical sulphur *(see Esoteric Meaning of Star Game, below, for the significance of the symbolism)*.

An alternative form of symbolism may be employed thus: α as ⊖ ; λ as ☿ and ω as 🜍 . This symbolism is more 'abstract' than the alchemical one, and has the advantage of being easier to write on whatever material is chosen to make the pieces – for example, cubes of wood, or small circular counters, painted with the appropriate symbol.

Whichever of these two forms of symbols are used, it should be stressed that symbols must be employed, the essence of the game is the symbolism: like a chess piece, it frees the mind and enables connections to be seen, moves made, pieces transformed and so on.

The Position of the Pieces:

Six pieces are placed on Sirius (two sets of ⊖) for white, and six for black, as in fig.2.

Arcturus has three pieces for white, and three for black as in fig.3. Antares has six pieces for white, six for black – two sets of ☿ pieces placed in the same pattern as the ⊖ pieces on Sirius: i.e. on the same squares.

Mira has no pieces on it. Rigel has the remaining three pieces of the ☿ sets, placed as the ⊖ pieces on Arcturus.

Deneb has six pieces of white, six of black, all from the 🜍 set, placed as the ⊖ set on Sirius.

Naos has the remaining three pieces of the 🜍 sets, placed as the ⊖ set on Arcturus.

The Moves:

Each piece, when it is moved, is transformed into the next piece in the sequence, according to the following pattern:

⊖(⊖)→⊖(☿)→⊖(♀)→☿(⊖)→☿(☿)→☿(♀)→♀(⊖)→♀(☿)→♀(♀)

Thus, a ⊖(⊖) when it is moved, becomes a ⊖(☿) piece; a ☿(♀) piece becomes a ♀(⊖)piece, and so on. When a ♀(♀)piece is moved, it becomes a ⊖(⊖) piece, and the sequence begins again.

The ♀ pieces (*that is*, ♀(⊖) ♀(☿) ♀(♀)) can move from any board to any other board, to any vacant square, as well as to any vacant square on the board they are already on.

The ☿ pieces (☿(⊖) ☿(☿) ☿(♀)) can move across the board they are on to any vacant square, or up or down two boards. For example, a ☿ piece on Sirius can move to either Arcturus or Antares; while a ☿ piece on, say, Rigel could move to Deneb, or Naos, or Mira or Antares, to any vacant square on these boards.

The ⊖ pieces (that is, ⊖(⊖) ⊖(☿) ⊖(♀)) can move only across a board one square at a time to a square of the same color, or up or down one board to a square of the same color. Thus, for example, a ⊖ piece on a black square on Arcturus could move to a vacant black square on either Sirius or Antares – or move across the Arcturus board to a square of the same color.

After any piece has been moved according to the rules above and placed on a new square, it is changed for the piece next in the sequence above, and when next moves, moves according to the rules for the new piece.

A ♀(♀)piece on any square on Naos may capture any piece of the opposite color on any square, except Naos. The piece so captured is removed from the board and plays no further part. After such a capture, the ♀(♀)piece becomes a ⊖(⊖) piece.

The Aim:

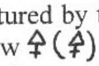
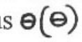
When played simply as a game – i.e. without any esoteric object – the aim is to occupy certain square on the Mira board according to a pattern determined by the players before the game begins.

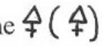
However, pieces can only stay on the Mira board for three moves – after this, they must move: either across the Mira board (if the move is legal) [8] or to another board. The first move of the three is taken as the one that brings the piece to Mira

The first player to place pieces according to the pattern, wins the game.

The pattern most often used is given in fig.4.

Variations:

Two variations in the rule are suggested. These make the game much easier, and may be used while the game itself is being learnt. The first is to suspend the three move limit on Mira – allowing the pieces on that board to remain until they are either moved by the player or captured by the opposite player. If this variation is used, then the players can elect to allow  pieces on Naos to remain for only three moves, after which they must move, becoming thus  pieces.

The second variation is to allow the  pieces on Naos to not be able to capture pieces on Mira (this makes the game very easy indeed). To increase the difficulty, the three move limit on Mira may be re-instated.

Esoteric Meaning of the Star Game

In general, the seven boards represent the nexus between the causal and the acausal: all evolution is regarded as a progression from the 'lower' realms of the causal to the 'higher' realms of the acausal. Thus, the progression, in magick, from Initiate to Adept to Master/Mistress is marked by the progression from Sirius *(sphere of the Moon on the Tree of Wyrd)* to Mira *(sphere of the Sun)* to Rigel *(Mars)* – see the table below.

The symbolism of the game operates on several levels, the three most important being the individual, the Aeonic *(and the associated higher civilization or culture)* and the cosmic. Just as the seven spheres and thus the seven boards of the Star Game represent the seven fundamental forms that the 'energy of Chaos' assumes according to our comprehension, so too do these three levels represent how that energy *(or, 'the Being of the cosmos' itself)* manifest itself naturally. Of course, many more levels exist, but for simplicity only these three will be considered here.

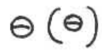
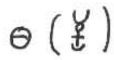
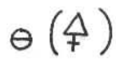
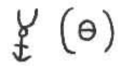
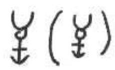
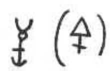
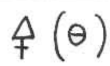
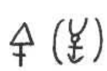
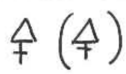
The individual level concerns how we all, as individuals have within us by virtue of being individuals possessed of consciousness, the ability to enhance that consciousness. This enhancement may be expressed in many ways – for example, it is the Jungian 'individuation', the magickal path to Adeptship and beyond – but however it is expressed it is simply represented by the re-orientation of 'psychic' elements within us and the emergence of new elements. The three basic symbols of the Star Game - ⊖ , and ☿ and ♇ - represent the basic elements from which the psychic energies are formed, when manifest on the individual level. Thus, the nine combinations of these three elements, as the pieces of the Star Game, represent the combination of the energies possible.

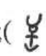
However, for a complete description of the individual psyche, these nine combinations are extended over the seven boards on a three-fold basis because the seven boards *(representing the seven spheres of the Septenary)* symbolize the possible orientations of consciousness: in simple terms, the seven spheres and the correspondences associated with them *(particularly the god-forms or archetypes)* are present, either latently o expressed, within each individual.

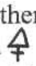
To make this clear, Jung's terminology will be used, although it should be remembered that even this is only one expression of many: the <u>most representative expression being the abstract symbols themselves</u> since these are devoid of the conflict of 'opposites' and the dogmatic/religious undertones that underlie many of the traditional expressions.

In this terminology, the seven spheres represent the seven fundamental archetypes within our psyche, according to the table given blow where the archetypes are expressed in terms of both Greek and Norse mythology: for example, mercury is the 'trickster' – Loki in Norse, Hermes in Greek. As with all such representations, these are only a guide, an outward expression of inner essence.

In this context, the nine combinations are:

	Extravert Feeling type
	Extravert Intuitive
	Extravert Thinking
	Introvert Feeling
	Introvert Intuitive
	Introvert Thinking
	Master of Temple/ Mistress
	Grand Master (Magnus)/ Grand Mistress
	Homo Galactica

Thus()may be said to represent 'Feeling';()'Intuition' and()'Thinking' as these terms are defined by Jung.

Further,  (   ) describes 'ego' consciousness;  (   ) 'self' consciousness, and  (   ) the consciousness beyond the 'self' – that is, beyond 'individuation'. In magickal terms, this is beyond the Adept – that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

Readers familiar with the works of Jung will notice two things: there is no 'Sensation' type listed, and the development of the individual is described beyond the process of Jungian Individuation, which many have seen as the 'end' of personal development according to Jung's ideas.

The reason for the latter difference is obvious –magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former

difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types *(a thorough analysis is given in the Order MS 'Emanations of Urania')* – perhaps his desire to express the psyche in terms of the quaternity which so interested him gave rise to this unnecessary extra type. As it is, the psyche can be described by the nine combinations above.

Thus, these nine combinations, three-fold *(this triplicity expressing the three 'types' of consciousness – ego, self and beyond-self)* spread over the seven boards, gives a complete representation of each individual psyche.

Hence it is possible, using the pieces and the boards, to magickally represent <u>any</u> individual uniquely – and thus a movement of certain pieces can be made, this movement being the change the person who so represents an individual desires to bring about in that individual. The Star Game thus gives the person unlimited, magickal, control of other individuals -–should that person wish to use it for magickal purposes. In simple terms, a Star Game representation of a particular person by the placing of the appropriate pieces on the appropriate boards, is a 'magickal model' of that person – as, for example, a wax effigy is in more primative magic. To achieve this representation takes a certain practice and skill in the game, of course.

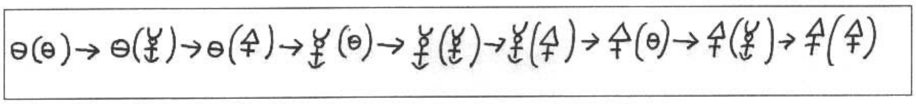
This magickal use of the game *(the details will be given in Part II of this series for those who cannot wait to work them out for themselves)* is however only one use of the Star Game when an individual is being represented. Beyond this practical magickal aspect, perhaps its most important use is that is enables an insight into not only oneself but also others – via the symbolism. That is, it shows connections and enables an analysis of the individual psyche in a manner as far beyond the 'psychologies' of today as modern technology is beyond the stone axe.

✱✱✱

In Aeonic terms, the seven boards represent the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness – from the first or 'Primal' aeon *(when consciousness is just beginning to arise)* through the Sumerian to the present Western one. An aeon is basically a representation in archetypal/symbolic terms, of those cosmic/Earth-bound forces which shape our evolution in a mostly unconscious way. As aeons progress, we as individuals may or may not, depending on our own personal/magickal development, be aware of these forces/influences external to us – in traditional magickal terms, the crossing of the Abyss *(in the Septenary, from Sun to Mars)* is when these influences are consciously understood, and the 'self' finally achieves a freedom through this *(often only intuitive)* understanding.

In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture – that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the Occult' there have so far been only five

aeons – and five associated higher civilizations which have shaped the aeonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial 'Gate' *(the physical place where the acausal energies were pronounced)* and those who channeled its energies *(often unconsciously)* through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an 'elan' and a sense of Destiny … The pattern of aeonic energies *(i.e. their transformation, causally)* may be represented by the following sequence:



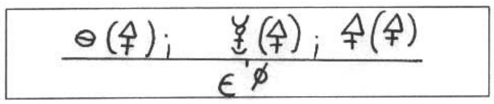
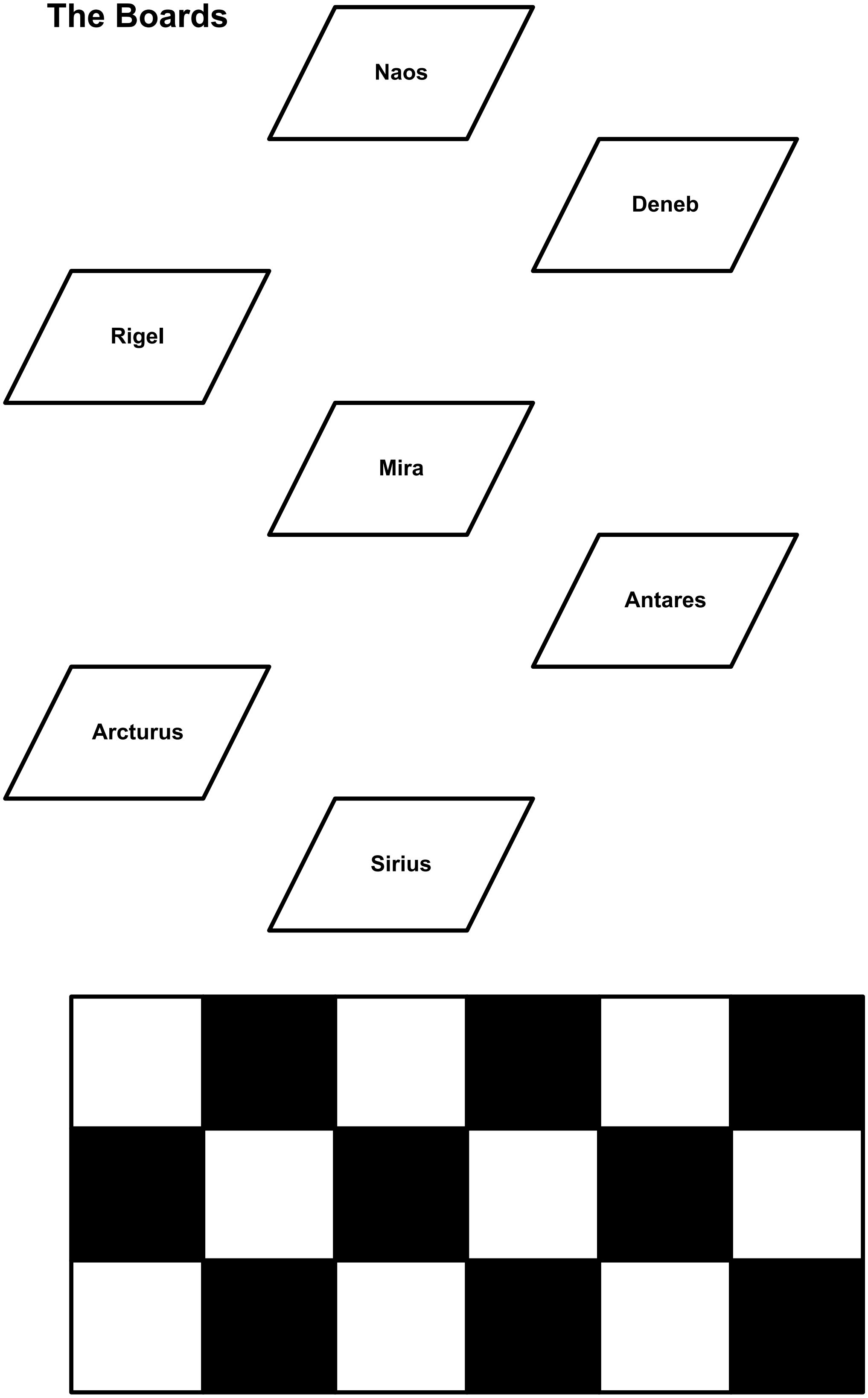
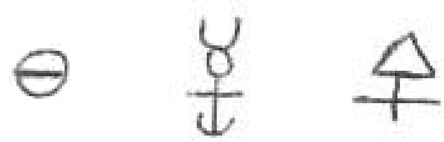


Figure 1 - The Boards



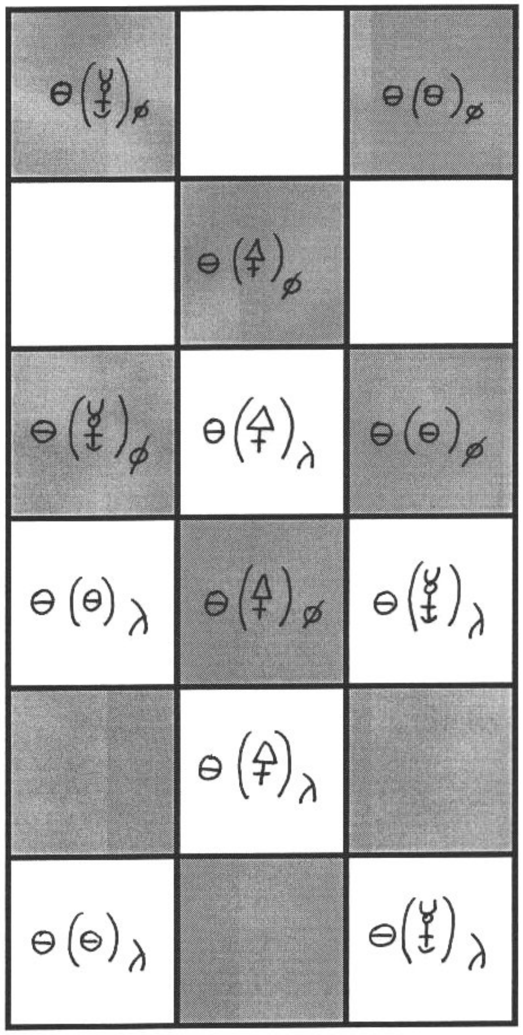
Tarot Atu:

'Archetypal Image'



Moon	Calcination	18	15	13	Hazel
Mercury	Separation	0	8	16	Yew
Venus	Coagulation	6	14	17	Black Poplar
Sun	Putrefaction	7	12	5	Oak
Mars	Sublimation	1	4	9	Alder
Jupiter	Fermentation	11	3	2	Beech
Saturn	Exaltation	10	19	20	Ash

Fig. 2: Sirius pieces.

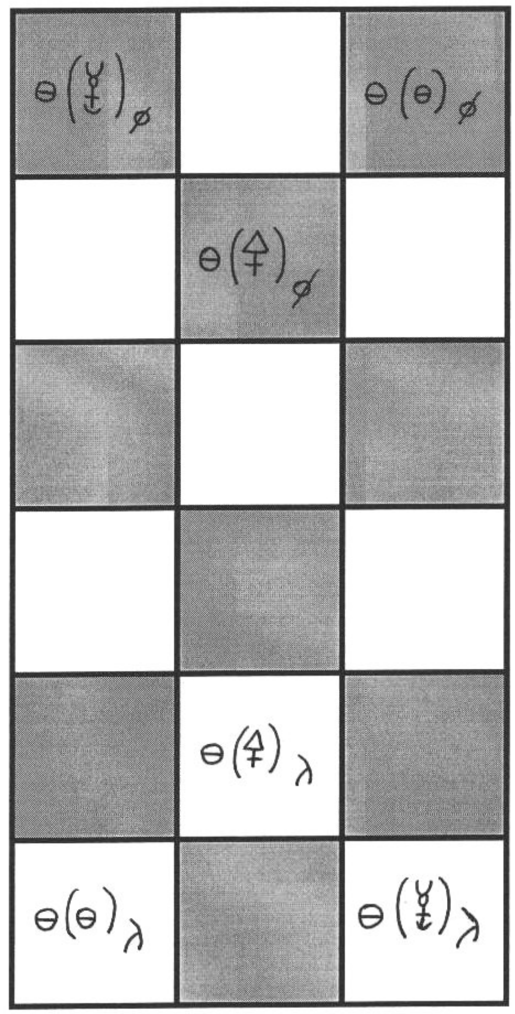


Ø = black pieces

λ = white pieces

(Ø pieces on black squares)

Fig. 3: Arcturus pieces.

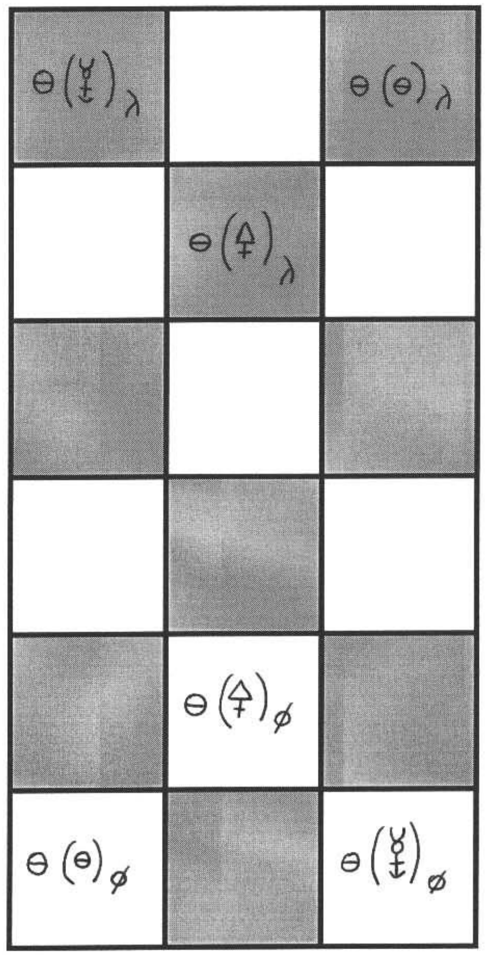


Ø = black pieces

λ = white pieces

(Ø pieces on black squares)

Fig. 4: Pattern to win.



Ø = black pieces

λ = white pieces

The Septenary Star Game – Esoteric Theory

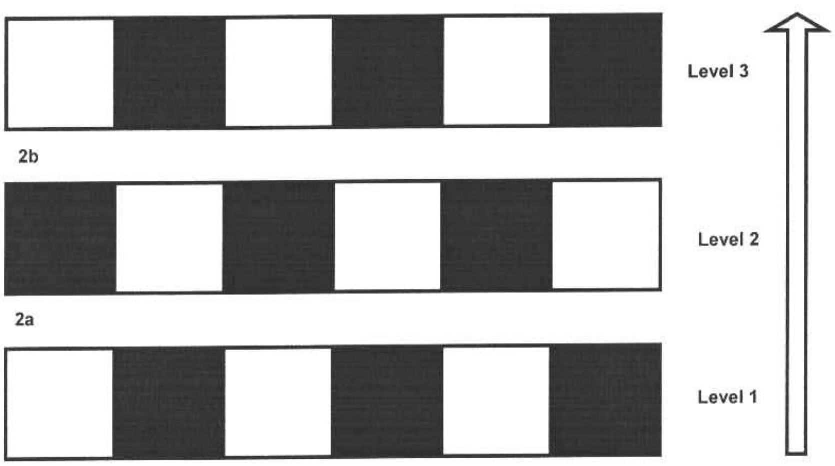
Symbolism:

The acausal space is represented by ϕ_s ; the causal by λ_s . ϕ_s is described by f^{ϕ}; λ_s by f^{λ}. kcu symbolizes an individual; knu a group of individuals of number n ; kcu represents a higher civilization. $\in$ is to read 'within' or 'member' of a group/space or sub-space.

General Theory:

All life implies the coincidence of ϕ_s and λ_s . Sentient life implies $\phi_s \in \lambda_s$: this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the f^{ϕ} and f^{λ} aspects of cosmic Change *(usually the 'black' pieces being* ϕ *and the 'white' pieces* λ *)* – or how Being becomes through Time. This expresses the interaction of ϕ and λ through modes of being - Θ , ☿ or ♆ . Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

Each board to be a correct representation should consist of three levels as in the 'simple' form of the game – that is, each board would be a complete 'simple Star Game' thus:



However, in practice, this form of the Septenary game is not used in the initial stages because of its complexity: its mastery is one of the tasks of the Internal Adept. What follows is applicable to the 'standard' form of the Septenary game with seven boards each of eighteen squares.

Magick implies changes in λ_s via f^{ϕ}: the 'cause and effects' understood by science operates in λ_s via f^{λ}.

The movement of pieces implies ϵ^{λ} and ϵ^{ϕ} and this is the essence of the magickal use of the game. ϵ^{ϕ} is represented via 🜍 (or ω) moves and captures, ϵ^{λ} by the other moves. In one sense ☿ moves represent the duality associated with mercurius – possessed of both ϵ^{λ} and ϵ^{ϕ} elements.

<u>I - kiu :</u>

In terms of the consciousness of an individual *(since $\phi_s \epsilon \lambda_s$ for kiu represents consciousness)* the pieces are:

⊖ (⊖)	Extravert Feeling type
⊖ (☿)	Extravert Intuitive
⊖ (🜍)	Extravert Thinking
☿ (⊖)	Introvert Feeling
☿ (☿)	Introvert Intuitive
☿ (🜍)	Introvert Thinking
🜍 (⊖)	Master of Temple/ Mistress of Earth
🜍 (☿)	Magnus/Mousa
🜍 (🜍)	Homo Galactica

⊖ ( ) describes 'ego' consciousness; ☿ ( ) 'self' consciousness, and 🜍 'adeptship' – that is, beyond individuation – the ϵ^{λ} goal of kiu.

Development of consciousness implies an increase of ϕ elements in a particular kiu.

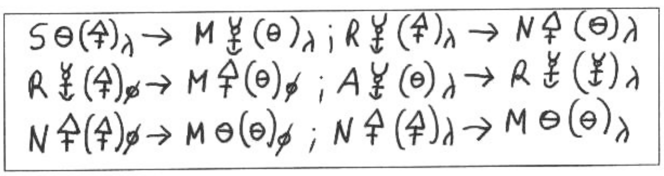
To represent a particular kiu by the placing of pieces *(in order, for example, to work magick upon that particular kiu)* the operator must first assess the character of the kiu using the Septenary correspondences as a basis. In order to do this accurately, its helps if various facts about the kiu in question are known – such as particular interests, whether any involvement in 'esoteric' groups and so on.

Character is assessed through determining the psychological type of the individual in accordance with the above table then finding appropriate 'Tarot' images linked to the type of consciousness represented by the character.

II - kcu:

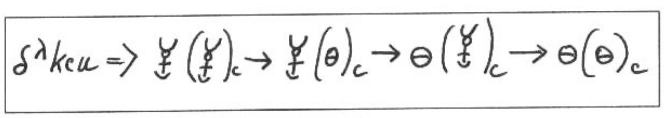
For kcu the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards – Sirius is the first Aeon *(the pre-Hyperborian, sometimes called the Primal Aeon),* Arcturus, the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

To represent the present Aeon the pieces should be changed from their original positions thus:

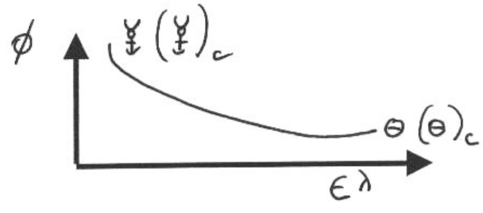


kiu implies δφλ ica ελ: the opening of a gate, which brings φs to presence in λs, predates the beginnings of a particular kcu by c. 300-400 years.

All kcu up to the present Western have exhausted their potential by the Θ(Θ) stage – although ♃ stages (ia ica εφ) are possible.



No kcu has ever achieved δφ kcu because this requires φia ε λs where ia ⇒ γ and kcu ⇒ φγ ε λs : kiu ⇒ φβ λi. A kcu lasts between 1,500 and 1,200 years, declining in intensity during this time as indicated by the symbols:



Θ(Θ)c lasts approx. 400 years.

Each Aeon is associated with a particular higher civilization thus:

Aeon	**Associated $k_c u$**	**Date of end**
Sumeric	Sumerian	2298 BC
Hellenic	Hellenic	378 AD
Western	Western	2390 AD

ϕ_s is expressed via $k_i u$ *(and in general $k_n u$)* for $k_c u$ as an 'ethos' both exoteric and esoteric *(which quite often only Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').*

It is important to understand that the most important and practical aspect of an Aeon is the associated higher civilization – magickal Aeonic workings shape the ethos of this during the transition period between the ending of one Aeon and the beginning of another. During this time, however, the energies of the old Aeon produce the last transformation of the $k_c u$: the $\theta(\theta)_c$ stage, which is usually an Imperium, often military in extent and form of power.

Hitherto, Aeonic workings – when they have been undertaken at all – have concentrated on opening the gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a $k_c u$ into the ♃ stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonic change has not been consciously understood by Adepts – its was approached mainly via mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

$$\delta^{\phi} k_c u = \text{☿}(\text{♃})_c \rightarrow \theta(\text{♃})_c \rightarrow \text{♃}(\text{♃})_c$$

$$\delta^{\phi}\delta^{\lambda} = \text{♃}(\text{☿})_c \rightarrow \text{♃}(\theta)_c : \text{"opening of a gate"}$$

$$\delta^{\phi}_{i}(g) = \sum_{n=1}^{n=7} \beta(\mu)\left[\overset{\lambda}{\epsilon}_{\beta(\mu)_a}\right]\delta^{\phi} \quad \text{where } g = \overset{\lambda}{\epsilon}_{\mu(\beta)_a}$$

ONA's own manuscript photocopied:

The Septenary Star Game - Esoteric Theory

Symbolism:

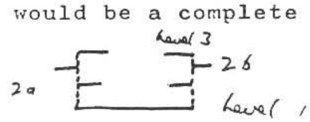
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☿(⊖) Introvert Feeling
☿(☿) " Intuitive
☿(♀) " Thinking
♀(⊖) Master of Temple/Mistress of Earth
♀(☿) Magus/Mousa
♀(♀) Homo Galactica

⊖( ) describes 'ego' consciousness; ☿( ) 'self' consciousness, and ♀ 'adeptship' - that is, beyond individuation - the $\epsilon^{\wedge}$ goal of Kiu.

Development of consciousness implies an increase of ϕ elements in a particular Kiu.

To represent a particular Kiu by the placing of pieces (in order, for example, to work magick upon that particular Kiu) the operator must first assess the character of the Kiu using the septenary correspondences as a basis. In order to do this accurately, its helps if various facts about the Kiu in question are known - such as particular interests, whether any involvement in 'esoteric' groups and so on.

Character is assessed through determining the psychological type of the individual in accordance with the above table then finding appropriate 'Tarot' images linked to the type of consciousness represented by the character.

II - $K_c u$:

For $K_c u$ the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards - Sirius is the first Aeon (the pre-Hyperborian, sometimes called the Primal Aeon), Arcturus the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

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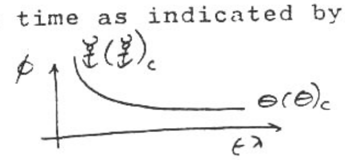
$$S\,\theta(♀)_\lambda \rightarrow M\,☿(\theta)_\lambda \;;\; R\,☿(♀)_\lambda \rightarrow N\,♀(\theta)_\lambda$$
$$R\,☿(♀)_\phi \rightarrow M\,♀(\theta)_\phi \quad A\,☿(\theta)_\lambda \rightarrow R\,☿(☿)_\lambda$$
$$N\,♀(♀)_\phi \rightarrow M\,\theta(\theta)_\phi \;;\; N\,♀(♀)_\lambda \rightarrow M\,\theta(\theta)_\lambda$$

$K_c u$ implies $\delta\phi_\lambda$ via t^λ: the opening of a gate, which brings ϕ_s to presence in λ_s , predates the beginnings of a particular $K_c u$ by c. 300-400 years.

All $K_c u$ up to the present Western have exhausted their potential by the $\theta(\theta)$ stage - although ♀ stages (i.e. via t^ϕ) are possible.

$$\delta^\lambda K_c u \Rightarrow ☿(☿)_c \rightarrow ☿(\theta)_c \rightarrow \theta(☿)_c \rightarrow \theta(\theta)_c$$

No $K_c u$ has ever achieved $\delta^\phi K_c u$ because this requires $\phi_\omega \in \lambda_s$ where $\omega \gg \gamma$ and $K_c u \Rightarrow \phi_\gamma \in \lambda_s : K_i u \Rightarrow \phi_{\beta}$ ($\gamma > \beta$). A $K_c u$ lasts between 1,500 and 1,200 years, δ^ϕ declining in intensity during this time as indicated by the symbols:



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Each Aeon is associated with a particular higher civilization thus:

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Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').

It is important to understand that the most important and practical aspect of an Aeon is the associated higher civilization - magickal Aeonic workings shape the ethos of this during the transition period between the ending of one Aeon and the beginning of another. During this time, however, the energies of the old Aeon produce the last transformation of the $t_c u$: the $\Theta(\Theta)_c$ stage, which is usually an Imperium, often military in extent and form of power.

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$$\delta^{\phi} t_c u = \text{☿}(\hat{\neq})_c \rightarrow \Theta(\hat{\neq})_c \rightarrow \hat{\neq}(\hat{\neq})_c$$

$$\delta^{\phi} \delta^{\lambda} = \hat{\neq}(\text{☿})_c \rightarrow \hat{\neq}(\Theta)_c \quad : \text{"opening of a gate"}$$

$$\delta^{\phi}_{i}(g) = \sum_{\lambda=1}^{\lambda=7} \beta(\mu)\left[\epsilon^{\lambda}_{\beta(\mu)a}\right]\delta^{\phi} \quad \text{where } g = \epsilon^{\lambda}_{\mu(\beta)a}$$

VIII Stage Four – Internal Adept

The first part of this stage requires you to become skilled in the Star Game – regular playing of the game with an opponent *(and, if possible, this should be your 'magickal' companion)* is the best way to attain this. You should also study the esoteric theory behind the game – relating the symbols and their transformations to the Septenary system and so on.

Once you are satisfied with your progress in the Star Game, you can undertake the Grade Ritual of Internal Adept, which is the second part of this fourth stage. This particular Grade Ritual is perhaps the most difficult task of the seven-fold Way, and it is this ritual which produces the genuine Adept. The ritual creates within you not only self-insight, but also empathy – and it is this empathy with life and the cosmos which is the foundation of true Adeptship.

The ritual involves you in living alone for a period of at least three months. Beforehand, you must choose a suitable location – it should be as isolated as possible *(i.e. far from human habitation)* with some kind of supply of fresh water *(e.g. a stream).* Two methods of living in isolation for the required length of time are possible, and you should choose the one which suits you. The first involves living in a tent using monetary savings to purchase such food as is necessary. The second is providing for all your needs from natural resources by hunting, trapping, fishing and so on, building your own shelter. The first is the easiest – if you possess the necessary desire to undertake the ritual because you wish magickal Adeptship, then means will be found to acquire the monetary savings necessary.

During your time alone you must have no contact with anyone *(including family and friends)* except that necessary if food is to be bought – and this latter contact should be as brief as possible. You must have with you no means of communication with the outside world *(radio, television, newspapers and so on)* and no means of reproducing music *(record player, cassette etc.)* except a musical instrument should you wish to take one. You must use only candles for lighting and possess no clock or watch or other means of measuring time. Strict observance of these conditions are necessary, since without the solitude and silence which these conditions impose upon you, the ritual will not succeed.

Once you have chosen your locality and made the necessary arrangements, the ritual can begin. The best time for this is on the Spring Equinox, the ritual then being completed on the Summer Solstice. You must take with you <u>only what you can carry on your own back.</u>

Aim during your isolation to complete a task or tasks. For example, you might choose to learn to play a musical instrument, or increase your skill in the Star Game *(it being possible to make the game smallish and portable)* or write a diary of your day to day experiences and feelings. Think about this task carefully before you start the ritual, since there can be no changing of tasks once the ritual has begun.

The Grade Ritual is the alchemical process of change which will occur in your thoughts and feelings by virtue of you living alone for the length of time indicated and in the simple manner prescribed. It is important that during the ritual you maintain

your resolve to continue until at least three months has passed – you will be tempted many times to abandon the ritual, as you will be tempted to seek the distractions of talking, friends, and the pleasures and comforts of the outside world: its music, entertainment and other delights. Such temptations must be resisted – not because they are wrong, but because, by undertaking the ritual in the first place, you yourself have chosen to live without them in order to attain magickal and self-understanding. There is no other way of achieving this. Wisdom is born from the insight that primative isolation brings.

Your greatest problem will be boredom – the days will seem very long. Learn to observe the changes you see in Nature around you. Learn to think: about yourself, your life, the world. Try and relate what you have learnt about the Star Game and the Septenary system with the world and its changes, including people. If at some time or times you become emotionally aggressive or depressed, find a physical outlet for your feelings – running, or swimming *(in a lake if one is nearby).* Try and understand your feelings.

All this will not be easy – it will be a struggle. But if you persist you will find toward the end of the ritual changes occuring within you. You will gain insight, and empathy, and emerge as an Adept. You may also be tempted, before the three months is up, to leave your isolation because you believe you have succeeded. But this may well be a delusion, and the three-month time limit must be strictly observed. This is so simply because three months is the absolute minimum time required to produce the alchemical change: any change before that is usually illusory or only temporary.

It cannot be stressed too often that there are no shortcuts to genuine Adeptship: no easy way to wisdom. There is only living alone, isolated and in a simple way as above. The Grade Ritual creates in three months what fate has produced *(an then only rarely)* in two or three decades in a few fortunate individuals – it is a technique which distills the experience of thousands of years of evolutionary understanding, and makes Adeptship available to all.

IX Stage Five – Entering the Abyss

In the Septenary system, the Abyss lies between the spheres of Sun and Mars – it is the region where the 'acausal' and the 'causal' meet. The Septenary system – the seven spheres and the paths linking them – is regarded as a map of our own consciousness. Our consciousness, by its nature, is both causal and acausal – that is, both rational and 'irrational', where this 'irrational' includes the unconscious. In one sense, the causal is linear, progressive, evolutionary, and the acausal is unified, 'wholistic'. To the acausal belongs 'magick' – and the 'Occult' in general; to the causal belongs science and logic. The Abyss may be seen as essentially beyond the opposites of causal and acausal – the unity beyond both. To it belongs our past, present, future – and the demons/gods within us and outside of us. It is the place where our self-image – created by our experiences of life – is broken, and where we discover how we, and all others, fit into the scheme of the cosmos itself. The Abyss, destroying our image of ourself, either destroys us – or takes us beyond our self, to the real beginnings of wisdom.

The Grade Ritual *(which produces, in magickal terms, the Master of the Temple/Mistress of Earth)* is simple in form, but difficult in practice. As with all the Grade Rituals, it demands self-honesty. The ritual can be attempted by those who have successfully completed the ritual of Internal Adept and feel themselves ready for the next stage.

In aspect, the ritual involves the candidate walking *(unaided by others or any form of transportation)* – and carrying all that is necessary in terms of food, water and shelter – a distance of 80 miles *(males)* or 56 miles *(females).* The candidate – who should also carry a crystal tetrahedron of no less than 3" in height – should during this walking stop for only an hour only once, that is, during the night. The ritual is begun at sunrise on the first day and reaches its climax at sunset the following day. The walking should be undertaken as far as possible from human habitation, and the candidate must complete the specified distance before sunset on the second day.

At the end of the walk, the candidate should – without eating or resting – bathe in a river/stream/lake *(the walk being planed to end near one of these).* A comfortable position is then assumed, the crystal tetrahedron held in the palms of the hands, and the candidate visualizing a darkness within the crystal which spreads outward to enclose him/her. This visualization is accompanied by the slow, repetitive chanting of the word 'Chaos'. After several minutes of effort, the visualization is ended, and the mind allowed to sense and feel what it may. No attempt should be made to control or direct the images/sensations/feelings which may occur. They should be observed, with emotional detachment.

The candidate will know when the ritual is complete, and should as soon as possible write an account of it. It is important for the bathing to begin as soon as the target distance is achieved – and the visualization must itself begin after the bathing.

If these conditions are not observed – or if some assistance is given during the walk – then the ritual is void.

PART TWO

ESOTERIC SORCERY

INTRODUCTION

The following chapters give details of various techniques of external magick, and these techniques are used to bring about a specific aim of desire. Those who wish to use them in a practical sense are advised to first read Appendix V *(preparation or Hermetic Rituals)* followed by Appendix II *(Visualization Techniques).* Also, if you have not already undertaken the Initiation as given in Part One above, this *(or the ritual given in Appendix IV)* should be done, since this, put simply, is an 'introduction to the role of sorcerer/sorceress'.

Successful external magick to a great extent depends on the acceptance of this role: it is the opening of the gate within which leads to the acausal, that source of magickal energy. External magick – both hermetic and ceremonial – is a skill, the learning of which is one of the tasks of an Initiate following the sevenfold way. This learning is associated quite naturally with the magickal grade 'External Adept'.

The techniques given enable the fulfillment of desires, without restriction. One of these techniques – the 'Dark Pathways' – involves the drawing down/invokation of 'dark/sinister/negative/chaotic' type energies and in this sense is a 'Left Hand Path' working: that is, it is concerned with various areas of consciousness which are often misunderstood. The workings with the pathways may be said to be journeys into the darker sides of the unconscious *(or 'hidden consciousness')* of the psyche of the individual, and while these energies may be used hermetically – that is, directed by desire toward a specific aim or intention – they can be used 'internally' to provoke/cause changes in the individual consciousness, aiding thus magickal development and self-understanding. In this 'internal' sense, when the energies are produced *(by means given in the 'Dark Pathways' chapter)* they are not directed, but left to produce images/sensations in the psyche *(as per the workings with the spheres in Part One).* Both types of workings are associated with the magickal learning of an Initiate – that is, they are undertaken before the Grade Ritual of External Adept, this Grade Ritual being a means of conscious integration of the experiences.

(For the left Hand Path in general see Appendix O.)

ESOTERIC CHANTS

Esoteric chant may be divided *(as far as the 'Dark Tradition' is concerned)* into two parts: vibration of names and 'Sacred' or magical chant. The first type requires less skill and is the form most often used in ritual – for example, to create o 'draw down' a particular force or entity in a magickal working. The second type requires some musical ability or training since mode and tempo are important.

1) Vibration:

Vibration implies that each part of the word to be used, (*either alone or as part of a text or key)* is resonated deeply and this requires the person to be standing and the 'solar plexus' to be used to generate the deep breathing required, the mouth acting as a resonant cavity. The vibration should be such that it is felt in the whole body – a vibration is **not** a shout or scream but rather a prolonged concentration of sound energy.

For example, to vibrate the word 'Satan'. Take a deep breath and sound **'Sa'**, for the length of that breath *(not less than twenty seconds)* trying to maintain the same level of intensity as the breath fades – then inhale quickly and vibrate **'-tan'** while exhaling the same manner as before. Practice will enable the length of each part to be increased. To obtain the required 'depth' or power, attempt to project the sound in front of you to a point at least ten feet away.

The essence of vibration is control of the sound – it should be as even as possible and the same on all parts of the word or phrase. With practice, the relative pitch of vibration can be altered, although this is not as important as producing a powerful vibration since most magickal vibrations require power rather than finesse of pitch. Certain musical keys are associated with certain types of magickal force *(for instance, the key of E minor is associated with 'Satanic' indulgence)* and experience will soon show which key is appropriate to the force required.

The 'Enochian keys' provide a good example of vibration used in the magickal sense – consider the Third key: Nicma Goho Piad zir…

'Nicma' is vibrated as 'Mic-' followed by 'ma', each part for at least twenty seconds. 'Goho' is "go-" and "ho" for the same length of time; 'zir' is one sound and so on.

Thus it will be seen that the vibration of one Enochian key requires quite an effort, and correct vibration produces in the person *(partly because of this)* an altered state of consciousness as well as producing magickal results and effecting other individuals who may be present.

Each individual possesses what may be called a unique 'vibration signature' or key at which the sound produced is most effective for them on both the personal and magickal levels, and this signature may and should be discovered by practice. Most women will naturally produce vibration at a higher relative pitch than men and their vibrations can sometimes be quite dangerous, while some men may produce vibrations that are disturbing to certain individuals.

Those who wish to master the art of magickal vibration should practice regularly, particularly within large resonant buildings, gradually increasing their ability of breath control and the power of the sound itself. Correctly used, short vibrations can startle people and render them immobile for some seconds. In certain circumstances, a powerful vibration can kill.

2) Magickal Chant:

Magickal chant is essentially monophonic and for this reason is generally *(when it is written down at all)* represented in Gregorian notation – as distinct from the 'blob' notation used in modern music.

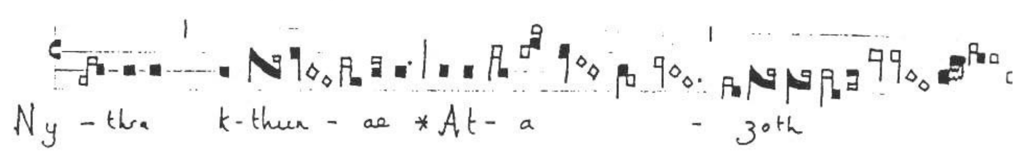
Magickal chant is sung unaccompanied in one of the seven fundamental *(or Greek)* modes – Lydian, Dorian and so on, the modes themselves being representations of Septenary forces as described by the Septenary Tree of Life and the correspondences associated with it. There are three basic ways of performing this chant – by a solo cantor; by several voices in unison and by two cantors *(or choirs)* singing 'vox principalis' and 'vox organalis' a fourth or fifth apart as in organum.

The music of this type of chant is similar to Gregorian chant sung in proportional rhythm and the texts used are usually magickal invokations or calls.

Magickal chant of this type is used for three purposes – first, as keys to the Abyss or to open various acausal Gates *(as, for example, their use in the Nine Angles rite to return the Dark Gods to Earth);* second as a means of producing magickal change in the world and individuals since certain chants are regarded as possessing special power if sung correctly; third, to provide a framework which some individuals may use to presence on a day to day basis through such traditional forms as the Promothean Office, those aspects of the acausal which have been named variously as Physis and Tao.

The first two of these have often been considered to belong to the Left Handed Path, since they generally invoke/create various chthonic or dark/negative forces in consciousness, while the third has hitherto been used almost exclusively by those Adepts who, having passed the Abyss, live according to their own wisdom.

An example of the first of these types is given below – as used in the rite to return the Dark God Atazoth to Earth.



ESOTERIC CHANT AS A MAGICKAL TECHNIQUE

I – The Modes:

The seven Greek modes correspond to the spheres of the Septenary *(see Appendix I)* as follows:

Lydia	Jupiter
Phrygian	Saturn
Dorian	Moon
Mixolydian	Venus
Hypodorian (or Aeolian)	Mercury
Hypolydian	Sun
Hypophrygian (or Ionian)	Mars

The modes used in esoteric chant are the 'Gregorian' or plainchant ones and these are related, according to tradition, to the spheres and thus the Greek modes thus:

Moon	Mode IV
Mercury	Mode VI
Venus	Mode V
Sun	Modes VII/VIII
Mars	Mode III
Jupiter	Mode I
Saturn	Mode II

Hence, if a piece of chant is sung correctly in, for example, mode IV, then such a chant will be a re-presentation of the energies or forces associated with the appropriate sphere – in this case Moon/Nox. Such energies may be used in the manner of magick to:

a) increase the consciousness/insight of those singing;
b) be directed by will and visualization[1] for a specific aim appropriate to the sphere;
c) to be used to alter (via the acausal) the world itself.

Thus, esoteric chant is a form of magickal ritual – and a hitherto secret one.
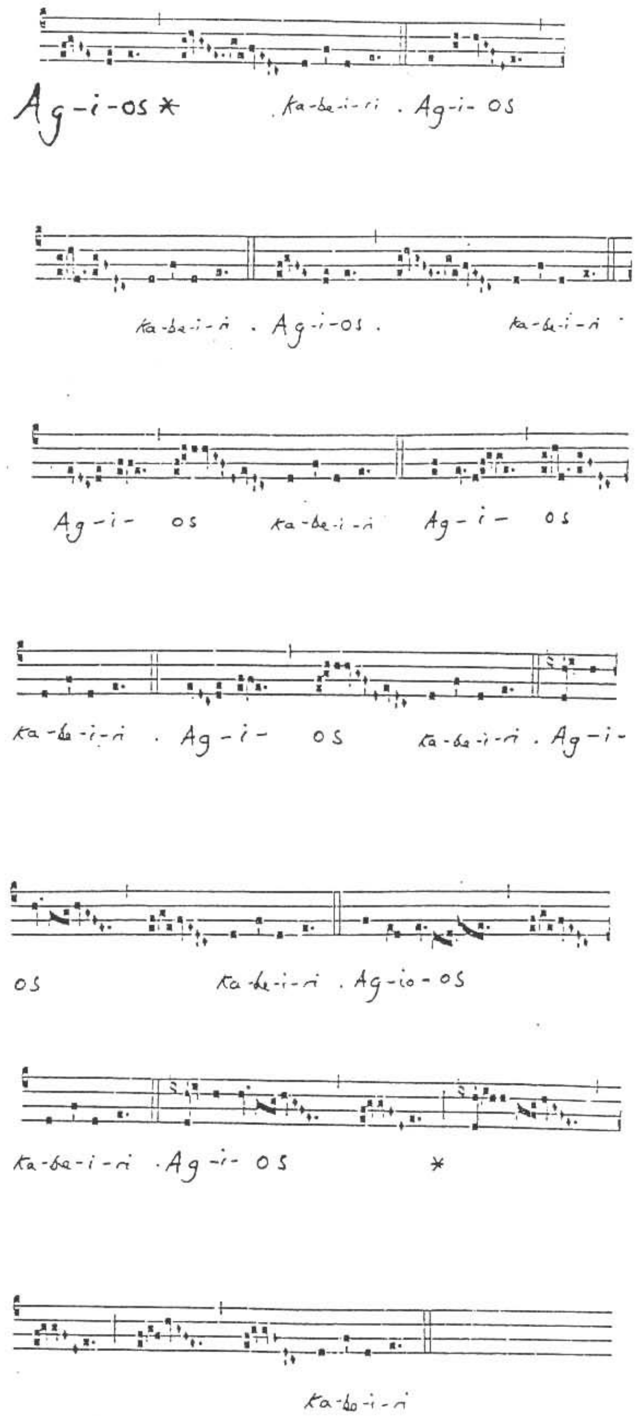
(b) and (c) above usually require two cantors singing a fourth apart in parallel *(for dark/destructive workings)* or a fifth apart *(for constructive workings).* (a) is usually undertaken by one individual and is internal magick.

II – Chant Examples: Spheres

The following are used as part of a specific hermetic ritual. Details concerning the form are given in part III below.

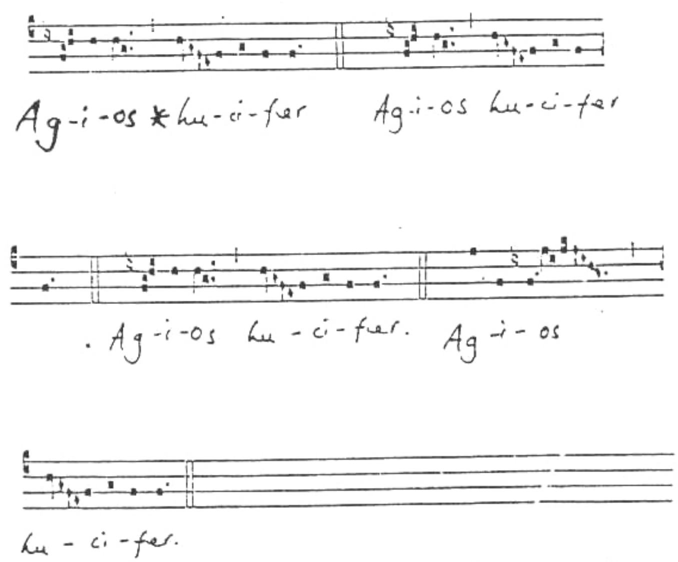
[1] For visualization techniques see Appendix II.

Moon



Agios Kabeiri
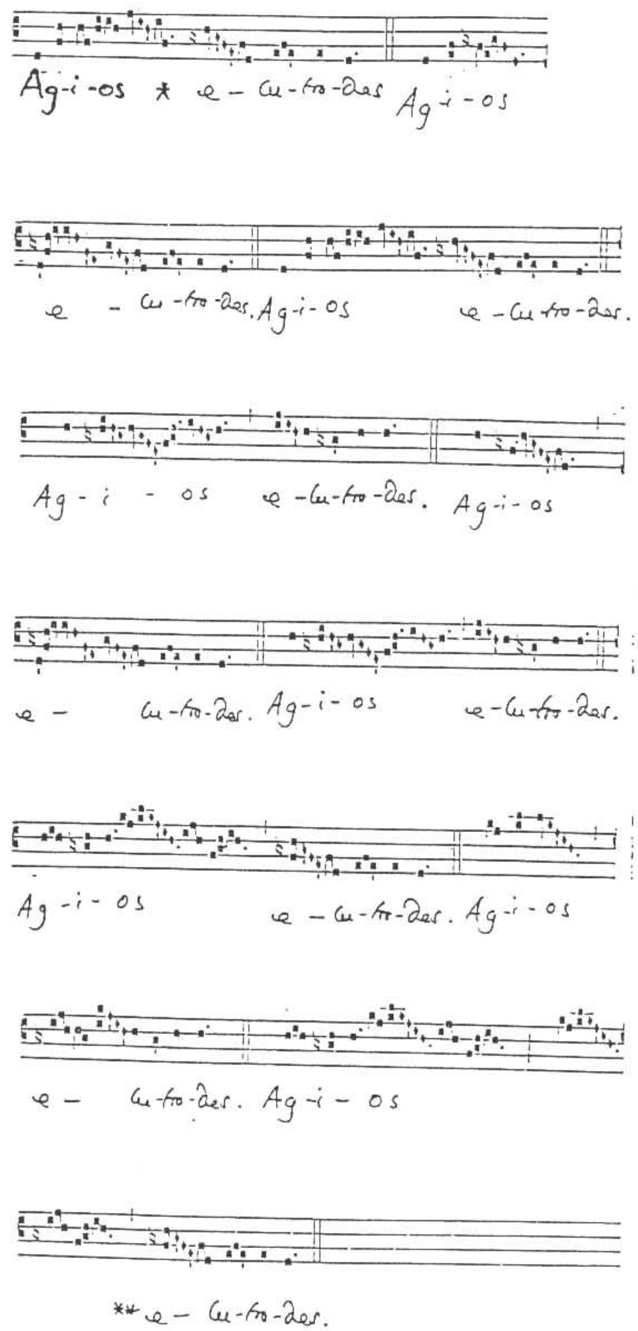
Mercury



[Note: repeat five times.]
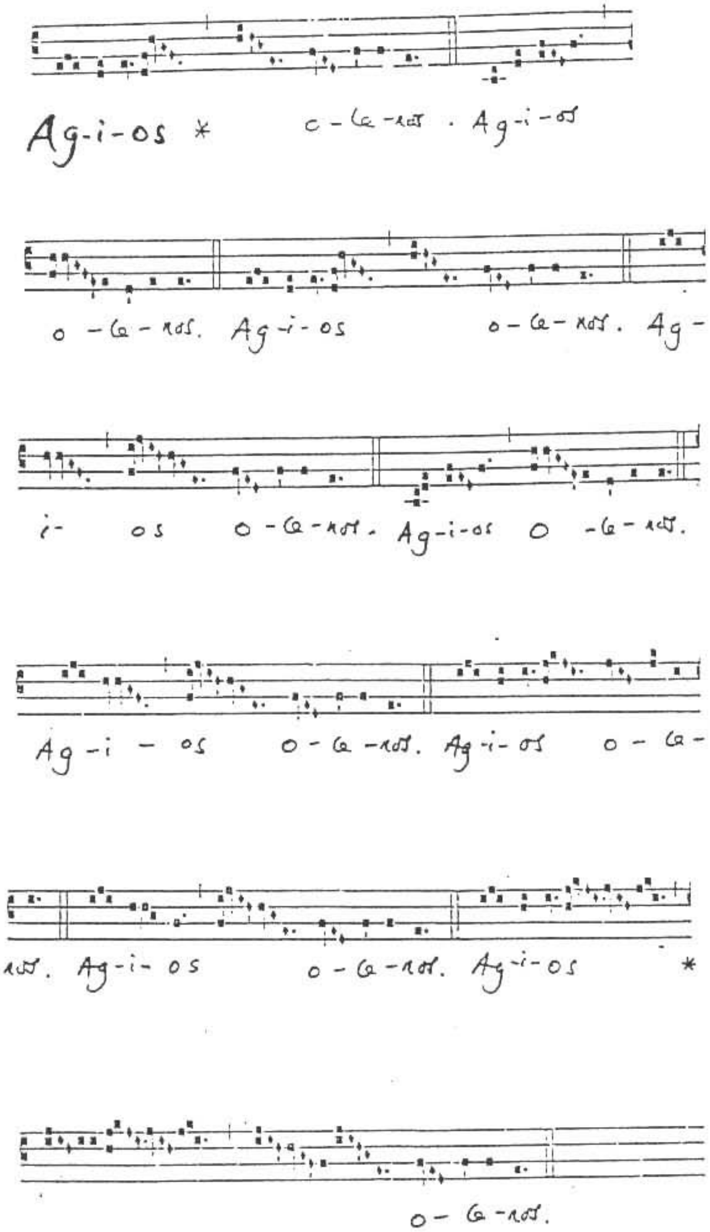
Agios Lucifer

Veaus
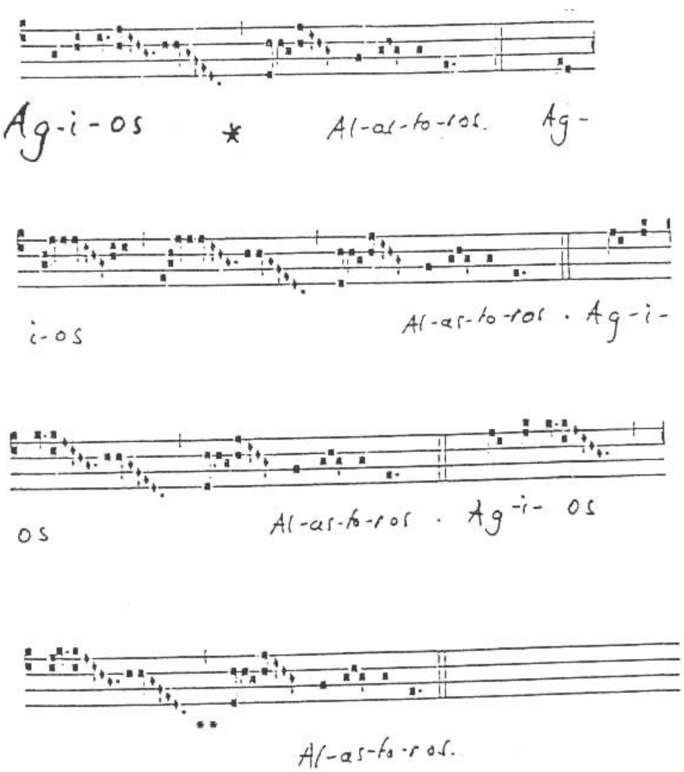


Agios Eleutrodes

Sua
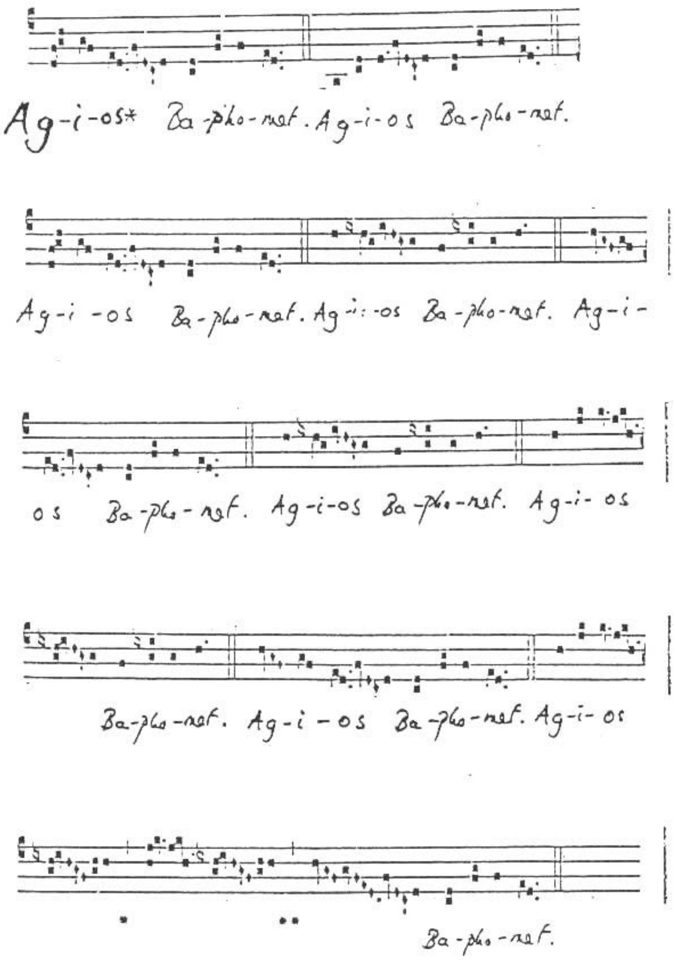


Agios Oleros

Mars
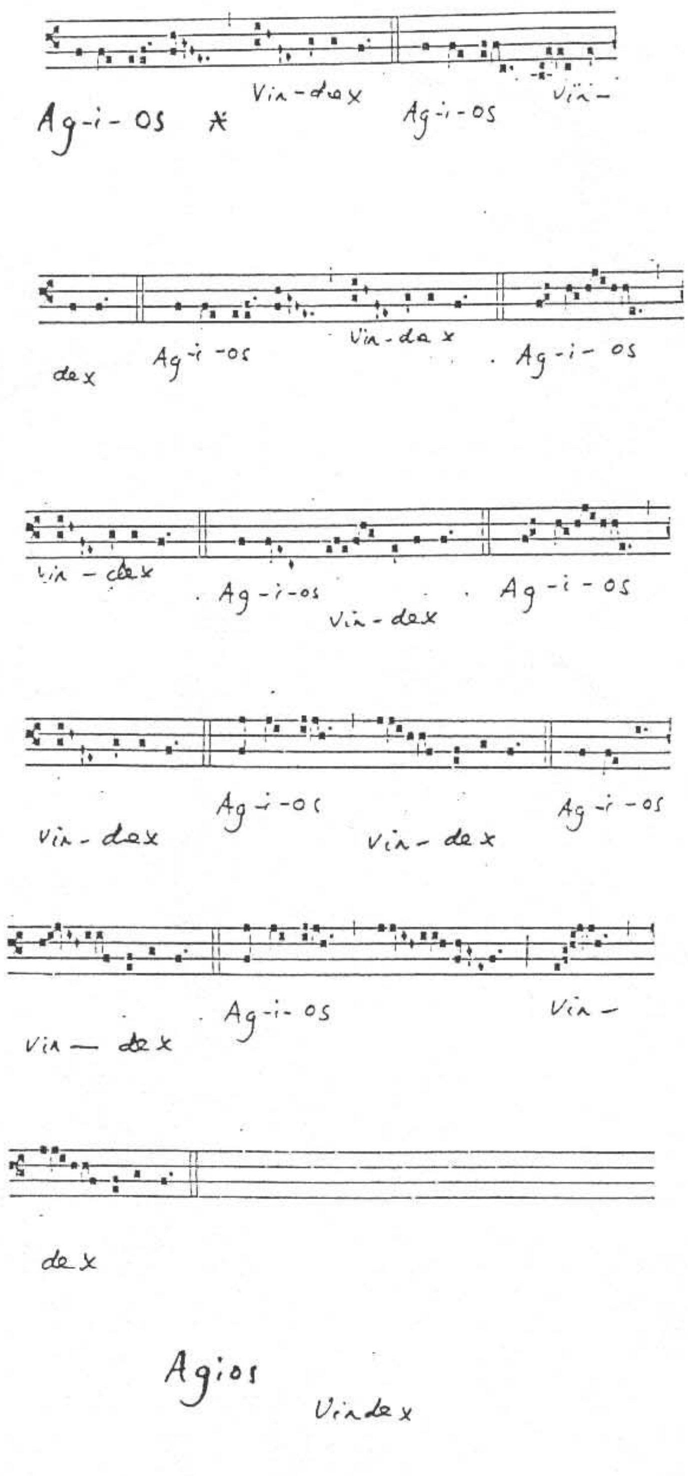


Agios Alastoros

Jupiter



Agios Baphomet

Saturn


Ag-i-os *
Vin-dex
Ag-i-os
Vin-
dex
Ag-i-os
Vin-dex
Ag-i-os
Vin-dex
Ag-i-os
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dex
Agios
Vindex

III. – Ritual:

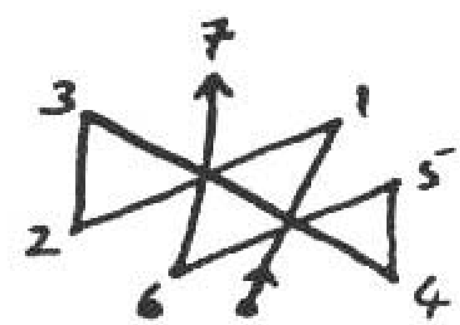
The chant appropriate to the sphere should be regarded as the key to the working.

For the destructive/dark workings, the time should be sunrise at new moon; for constructive work, sunset at full moon. The best place for workings is outdoors either on hill-tops or in glades.

The rite is begun by those attending vibrating according to tradition and three times:

a) Agios O Atazoth for 'dark' workings;
b) Agios O Baphomet for other workings.

The cantor then incenses with incense appropriate to the sphere at each of the seven points thus:



The path described by these points must be walked by the cantor while incensing, followed by the other participants, if any.

The incenses are:

Moon	Petriorchor
Mercury	Sulphur
Venus	Sandalwood
Sun	Oak
Mars	Musk
Jupiter	Civit
Saturn	Henbane

While this is being undertaken the following should be chanted:

a) **Aperiatur et germinet Atazoth** or, for constructive workings:
b) **Ad Gaia qui lætificat juventutem meam.**

The key chant *(see Part II)* is then sung twice in succession. If more than one person is undertaking the ritual then this should be sung in fourths *(for dark workings)* while those singing visualize the intent of the rite being accomplished according to the principles of hermetic magick.

Prior practice of singing the chant *(without the visualization)* is essential, since the chant is only magickal useful if sung correctly. The visualization should be as concise as possible and according to a pattern agreed by the participants before the ritual. It is possible to use sigilization instead of visualization: the sigil being prepared beforehand and 'consecrated/charged' according to tradition, the sigil being burnt by one of the participants during the singing of the key chant.

The following table gives the type of work appropriate to each sphere:

Moon	Terror and sinister knowledge
Mercury	Indulgence and transformation(s)
Venus	Ecstasy and Love
Sun	Vision and understanding
Mars	Destruction and sacrifice
Jupiter	Wisdom and wealth
Saturn	Chaos

IV – Method of Singing:

The essence of esoteric performance is for the chant to be sung slowly, each ■ of the plainchant notation representing a modern quaver, more or less, depending on the 'mood' of the appropriate sphere.

The pitch of a piece is relative – and depends on what is comfortable for the cantors or group. The rhythm of a particular piece is easy to obtain with practice if it is remembered that a piece is like a wave – rising and falling with measured cadence, in a flowing manner. It is for this reason that Latin *(and sometimes Greek)* is employed for the texts, since of all languages, they are most appropriate to monophonic chant. The accent is generally placed on the upbeat, though exceptions exist.

FRENZY MAGIC

This type of magick involves the individual(s) becoming possessed by acausal energies by creating through specific techniques a physical and emotional frenzy.

Frenzy magick to be successful requires the individual at the height of the induced frenzy to visualize *(or using vibration to chant)* the intended outcome of the ritual – for example, if the ritual is undertaken to destroy by magick a certain person, then the visualization is the death of that person in the manner chosen; a suitable phrase for vibration would be 'N.N. *(the name of the person)* will die!'

Frenzy can be obtained by drugs – but these depress (and sometimes destroy) the ability to concentrate and drugs are therefore not recommended for this type of hermetic magick. The best method to achieve frenzy is dance – mostly of a circular or spiral nature. Other methods which can be used are willed concentration, physical endurance and induced ecstasy. Details of all these will be given.

Those interested in undertaking a specific hermetic ritual are advised to read Appendix VI - Preparation for Hermetic Workings.

I – Dance:

Confine the intent of your working to a few phrases and images. For example, if the working is to induce a specific individual to love you, a suitable phrase for chanting/vibration would be 'Let N.N. become possessed by love for me.' A suitable image would be a photograph of the individual – or a visualization of their face.

At twilight on a suitable day begin the working either outdoors or within an indoor area suitable for dancing. Walk a circle slowly and sun-wise (i.e. from East to West) repeating the phrase which enshrines the intent of your working. Continue with this slow circular walking for several minutes while visualizing the chosen image *(or concentrating on a photograph)* gradually allowing yourself to feel the emotion appropriate to the working *(for example, a ritual of destruction – hate; a ritual to bring love – love; a ritual to bring wealth – a feeling of the enjoyment of luxury and wealth…).*

Then walk faster and faster imagining the sky above you opening and energy flowing down and into you. This energy re-inforces your emotion and let it make you shout louder and louder your chosen phrase. Let this vital energy possess you – and dance, run, leap as you will, visualizing the image and shouting/chanting the phrase as the frenzy directs. Continue thus until exhaustion, then sit or lie still for several minutes visualizing your energy being drawn back up into the sky and out in the stars. Breathe deeply and slowly for about a minute, stand and say 'It is over' and leave the area of the ritual.

II – Other Methods:

Willed concentration involves gradually building up the appropriate emotion while standing still through the use of breathing exercises and the alternate contraction and relaxation of muscles. Deep breaths are taken and the muscles of the arms, legs and back contracted: imagine with the inward breath that energy *(of the appropriate type –*

love, hate and so on) is being drawn into the body. The breath is then exhaled slowly and the muscles relaxed. This continues for at least a quarter of an hour – then the chosen image is visualized for the length of five inhalations and five exhalations after which one long slow inhalation is undertaken with the powerful drawing in of emotion. This is followed by a shouted exhalation of the chosen phrase – until exhaustion or all the energy is drained away.

As before, relax, say 'It is over' and leave the area of the ritual.

Physical endurance as a technique involves choosing something which for you is exceptionally demanding physically. The achievement of this pre-set goal is then as the climax of the working and the intent of the ritual is then visualized and the chosen phrase enshrining the desire either vibrated or shouted at this moment.

An example of this method would be choosing a steep hill and setting yourself the task of running as hard and as fast as possible to the top as the success of the working – if it helps in the mental preparation repeat something to yourself like (assuming, for the purpose of illustration, that the intent of the ritual is to bring success to a particular undertaking): 'My success will come as I reach the top of the hill!'

No physical preparation of any kind should be undertaken: this method involves sheer will and determination. If you really want the working to succeed, you will possess the necessary will to achieve the physical goal. The aim is for an explosion of physical energy, and in many respects running is ideally suited for this.

Induced ecstasy as a technique involves using some outward form to produce within you an emotion appropriate to the intent of the working. This outward form depends on your interest and/or abilities. One of the simplest forms is music – that is, using music to induce the appropriate emotion. However, this is not easy as it appears because it is necessary to produce a frenzy of emotion and sustain this for a period of time. Should you intend to use music in this way, a suitable piece/composition, once found, should if possible be kept solely for magickal use. Since the effects of music tend to be individual, only you can find music appropriate to a particular emotive working. The important thing is to allow the emotion to build gradually to a frenzied climax and at the climax send forth/direct the energy using visualization and vibration. Combining dance with music is very effective.

Improvising music on a particular instrument can also be used – and very effectively. Again, the frenzy should be induced slowly and its climax accompanied by visualization and vibration/shout of the chosen phrase.

VISUALIZATION AND SIGIL MAGICK

Visualization as a technique is simple. In the area chosen for the ritual, adopt a comfortable position *(sitting, lying or a 'meditation posture' – the position is not important, only that it be comfortable)* and in this position visualize in detail but without any emotion the sequence of events desired.

Visualization may be said to be willed 'day-dream' and to be effective requires a calm but concentrated attitude of mind. To assist in the visualization, various external triggers may be used to create the right atmosphere or mood: incense of the planet appropriate to the working should be burned *(see appendix I)* and candles of the planetary color used to provide the only light. Before beginning the visualization, vibrate the word appropriate to the planet *(see below)* three times in succession.

The visualization should be as natural and realistic as possible.

Examples:

(a) You wish to obtain the sexual favors of a particular person. You visualize the person and then in as much detail as possible the act itself;
(b) You desire to cause alarm to a neighbor who has annoyed you. You visualize the person in bed at night and yourself standing over them. You smile and by your will form the energy of the acausal dimensions into a peevish imp *(imagine the energy like swirling mist which your will forms into the imp)*. You set this imp at the foot of the bed to create mayhem and then yourself depart.

It is important for success in this technique for the visualization to become for you as real as possible, like a dream is real while it is being dreamt. To obtain this, it is necessary to be relaxed and calm – any emotion generated should belong not to you directly, but to the images in the visualization and then in a controlled way, never frenzied but rather cool and deliberate.

As with all hermetic techniques, complete the working in a formal way by relaxing and saying 'It is over.'

Planet	Word	Appropriate Workings
Moon	Noctulius	Hidden knowledge
Mercury	Satan	Lust/Indulgence
Venus	Darkat	Love/Enchantment
Sun	Karu Samsu	Prophecy/Revelations
Mars	Shugara	Death/Destruction
Jupiter	Davcina	Wealth/Success
Saturn	Vindex	Chaos/Disruption

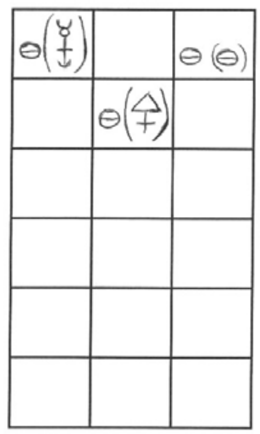
Sigil magick involves the Septenary form of the Star Game *(see Chapter IX)*. The technique described here is only one of the many that involve the Star Game – although it is the easiest to use.

First, the Star Game itself must be constructed, and the pieces marked with the appropriate alchemical sigils. The basis of the technique is to set yourself a goal with regard to placing your pieces in a certain pattern on the Mira board. This goal you consciously equate with the success of your desire.

Begin by specifying the aim of the working: for example, if you wish by magick to win someone's love say to yourself *(and write on paper)* something like – 'My will is for N.N. to love me. As I move my pieces toward my goal so shall my desire be fulfilled.'

Choose a pattern for the Mira board – the pattern itself is not important, only that you choose it and equate it with the achievement of your desire.

For example, the pattern could be:



White pieces are chosen for constructive workings, black pieces for destructive ones. The former should be conducted during twilight, the latter during dawn.

Then begin to move the pieces – in accord with the rules of the game – until the pattern is achieved. When the goal is attained, rejoice saying 'So is it done according to my will.'

Two additions can be made to this technique. Both involve playing the game against the opponent. In the first, the opponent is not aware of the pattern you have set yourself – you write your intended pattern down and show it to your opponent only when you achieve it in the game through movement of pieces. In the second, the opponent is aware of your goal and tries to prevent, by his moves, your attainment of it. In both of these, the game should be played to a conclusion without a break.

In above additions naturally increase the difficulty of the technique – but they also greatly increase its magickal potency.

SEXUAL MAGICK

Hermetic sexual magick – that is, the technique of using the sexual act for magical purposes – is quite simple, depending only on the acquisition of a suitable partner and the sexual orientation of the person wishing to use the technique. Techniques for both heterosexual and gay individuals will be given.

The most suitable partners are those with whom the operator feels an empathy and ideally partners for sexual magick should be interested in magick, be aware of the nature of the working and desire its success. It is worth going to some trouble to find a suitable partner and develop with them a genuine partnership. Workings undertaken with someone who is unaware that the sexual act is being for magickal purposes are possible and effective *(although not as much as those undertaken by a genuine partnership)* and the techniques described below should be adjusted accordingly.

The essence of sexual working is to use the sexual energy generated by both individuals in a directed way and despite many attempts to mystify the procedure by others this is quite easily done. For best results, workings should be undertaken according to the planet governing the desire – for example, a working involving wealth would be associated with Jupiter. Constructive workings are undertaken when the particular planet is rising at the place where the working is being undertaken. Destructive workings when the planet is setting. This naturally limits the workings to certain periods – thus increasing what may be termed the numinosity of the working.

It is helpful if the working is ritualized to a certain extent – for example, by using incense and candles appropriate to the planet *(see Appendix I)* and if possible conducting the working in an area where either a magickal aura exists naturally *(such as a sacred glade or an isolated hill-top)* or where one has been created by either previous workings or by the creation of a Temple area with certain specific magickal artifacts such as an altar, altar covering and so on.

As with most of the hermetic techniques described in this book, an appropriate visualization and/or phrase should be chosen which describes the desire of the working.

I – Heterosexual Working:

The male arouses the female by firstly caressing her spine and shoulders with the tips of his fingers, then arouses her fire with his tongue *(locis muliebribus)* before the union itself begins. At the height of the union, the female visualizes the desire in the manner chosen. If a phrase has been chosen to describe the desire the female may chant this rhythmically as the union proceeds to its climax, or this may be silently voiced by her in the same way.

It is the female who is the gate through which the power flows and as such hers is the prominent role. It is often helpful for her in the beginning stages to visualize energy flowing down to her and through her from the sky and stars above.

Should the male be undertaking the working without the female participating fully and with knowledge in the ritual, then his is the visualization and the *(silent)* chant. This form of the working is by its nature less powerful than the foregoing.

The female may of course undertake the working without the knowledge of the male and this in no way alters the power of the working, except insofar as she might wish to increase its power by using sexual enchantment to ensnare a man and use him in the working. The enchantment is then a powerful prelude to the working itself.

The working is concluded in the usual formalized way by relaxation and a simple phrase such as 'It is completed.'

II – Sapphic/Uranian Working:

Because of the doubling of the female, Sapphic working *(sometimes called Sapphistry)* is powerful magick. Both participants may combine in the visualization and/or rhythmic breathing of the chosen phrase – the fire is aroused mutually by caress and tongue *(locis muliebribus)* one ecstasy following the other *(mutual ecstasy – though are unless cultivated by technique – is very powerful magickally)*. If desired, the procedure can be repeated for as many times as the participants desire. The working is concluded in the usual manner.

Uranian working may be undertaken as (I) above with the obvious emendations or one participant may elect to raise the fire of the other via his lips. The visualization an/or chanting of the chosen phrase should follow the pattern in section (I). The working is concluded in the usual manner.

MODEL MAGICK

Model magick consists of two techniques. The first involves making actual models of the events or individuals which one wishes to influence by using magickal forces. The second concerns depicting *(that is, representing)* the events in either a pictorial way or using the medium of words to create a model for the imagination.

The making of actual models is self-explanatory. For instance, to curse an individual make a model of that individual *(wax is easiest to use[1]).* The model should be life-like. This model is then named by you with the name of the individual – saying something akin to **'With my hands I gave you birth and I name you N.N.'.** This model is then pierced with pins (the usual method) or wrapped in a black cloth and buried in earth while you say **'I who gave you life now lay you dead in Earth!'** During these tasks the appropriate emotion should be cultivated – in this case hate.

If it is wished to procure love from an individual, you make two models: one of the person and one of yourself. They are named as before, then bound together with green silk cord while saying **'From this binding shall come our love'**. The models are then wrapped in a green cloth and placed somewhere undisturbed near the abode of the other individual. The emotion here should be love.

It is important that strong emotion be produced and to aid this, the technique may be ritualized. For example, an altar is prepared, appropriate incense burnt, candles used as the only scource of light. As you light the candles say **'here have I come to bring my desire to life!'** Then vibrate according to the method of chapter II the word *(see above)* of the appropriate planet before beginning to make the models. Repeat, often, the intent of the working: for example, **'N.N. will die!'** End the working in the formal manner.

The second technique of model magick involves creating images in an artistic way. If a person is the object of your magickal desire, then this technique involves drawing or painting that person – but undertaken in a creative mood. That is, through the drawing or painting *(or sculpture)* you are actually giving life to the person – you are capturing through the chosen medium the spirit *(or 'soul')* of that person. As the creation proceeds, you alter the image according to your intent. For example – if you wish harm to that person, anguish/pain/suffering can be depicted in the face and body. What is important here is the feeling that you put into the work.[2]

If events involving certain individuals are the object of desired magickal change, then literary means can be used. For this, you use your imagination to describe in words generally through the medium of a 'short story' or a novel, the individuals involved and how you wish those individuals to be altered by events according to your desire. As before the mood should be imbued with magickal creation – you should feel that you are controlling and moulding the events and the individuals. It is suggested that when you first use this technique, introduce only small changes into events and the lives of the individuals – for example, should you wish to procure the love of an indi-

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[1] Place wax candles in water that has been boiled. A film of wax will form on the water – use this to make the model.

[2]The more life-like the image, the more powerful the magick.

vidual, begin by describing as realistically as possible, that individual and their life as you know it. Then introduce into the story, yourself – in a realistic situation. Gradually make the individual fall in love with you.

This literary technique can also be used to change on a significant scale those forces which affect individuals although they themselves are unaware of them. These forces are generally called magickal Aeonic energies or currents. Using a literary form such as a novel, a play, a short story, you create using imagination new images and ideas in a magickal way, as H.P. Lovecraft has done. However, it is not necessary for your creations to be 'published' in the accepted sense for them to be effective magickally, for once an image or idea is born by magick through the desire of an individual it will, if possessed of sufficient magickal energy at its birth, spread via the acausal to the minds of other individuals and generally becomes a form of living entity. Publication, as such, is basically irrelevant – magick uses the acausal whereas publication is only a causal representation of something that may have been *(as for example with Lovecraft's stories)* originally acausal.

As well as literary forms, it is possible to use other creative media for magickal purposes – for example, film.

Artistic creation, used magickally, is a ritual in itself and does not need any ritual formalization such as chanting, visualization and so on, although it can be ritualized in a formal way should you so desire to enhance the magickal mood. Such ritualization might include the use of incense, candles and undertaking the work itself in specially prepared ritual/Temple area.

EMPATHIC MAGIC

Empathic magick basically involves identifying with the persons, person or forces *(of Nature, for example)* that you wish in some way to control.

To identify with an individual it is necessary to concentrate on that individual and imagine yourself becoming that individual. One way to do this is to imagine how you think that individual would react to a certain event or situation and then act out, quite consciously and with deliberation, this reaction. Extend this identification until you feel in sympathy with that individual – and then introduce through both visualization and the chanting of a phrase which enshrines your desire the change you wish to bring about in that individual.

This technique can, however, lead to problems of self-identity as well as producing within you a genuine understanding of that individual to the extent that your desire to change them is destroyed. It is important, therefore, before using this technique, that you carefully consider your own motives. If after such consideration you still desire to proceed, then you must resolve – whatever happens – to carry through your intended change, allowing no feeling to alter your resolve.

Once sympathy *(in the sense of identification)* is achieved, the change you desire in the individual may be induced by you acting them out in the role of the individual may be induced by you acting them out in the role of the individual. For example, should you wish to harm that individual, then you act out, with all the appropriate feelings, the despair of that individual, the pain you desire to inflict and, say, the thought of that individual killing themselves.

This empathic technique is of great value if you wish to help an individual in some positive way – by healing, for instance. If possible, you should be physically near the individual *(although this can be done simply by thought transference)* and then draw into yourself so it feels your own, the physical or mental suffering of that individual. If necessary, you can imagine this as a transference of visible energy which you take into yourself. Once taken in, this suffering or negative energy must be conducted away into the Earth – the best way to do this is to spread your hands on the ground and imagine the negative energy flowing from you, down your arms and into the Earth. Actual contact with the bare ground is most effective.

To aid in the drawing in of such negative energy, you can if you wish imagine an aura surrounding the individual. An attitude of compassion within yourself is also helpful in developing an empathy with the individual. Once empathy is obtained *(and the desire to heal is often sufficient in itself to do this)* then try and sense the changes in the aura that the suffering produces. Once these changes are located, draw them into yourself by imagining the negative energy is flowing through your fingers into your own aura.

It should be obvious that this method of healing is only to be used in a self-less way: that is, without any desire on your part for any kind of gain. Otherwise, your own consciousness of desire will bloc some of the negative energy and prevent it draining away.

Empathic magick involving specific forces is relatively easy when compared to that involving individuals. The natural force most often controlled by empathic magick is weather.

The essence of this technique, as its name implies, is developing sympathy with particular forces – to lose your self-consciousness to the experiencing of those forces as those forces are in themselves. This type of magick works in harmony with natural forces and not against them. For example, it is impossible to produce a snowstorm, in England, in July. The change you wish to produce has, in Nature, to be possible for the magick to work at all. This change is never instantaneous due to the nature of the forces themselves - for instance, if you wish to produce a violent thunderstorm there is usually a delay of several days after the ritual before the storm breaks because the natural forces have to grow together according to their nature.

To undertake a working to control the weather you must first find an isolated place removed from any large area of human habitation – an isolated hilltop, bare of trees, is ideal. The more wild the place, the better. This isolation should produce at least in some degree a feeling of you being between earth and sky. First decide on what type of weather you wish to produce bearing in mind the foregoing. Lie on the ground and imagine yourself as like the wind: feel the gentleness of a breeze and then imagine a strong wind tearing at you as you lie. As you imagine the wind becoming stronger and stronger, leap to your feet and with outstretched arms calm the wind by your will, then release it again as a strong force to break upon the land around. Imagine yourself as the wind bringing the type of weather you desire.

For example, if you wish a thunderstorm, imagine the wind swirling around and creating huge, dark clouds that run quickly toward your hill bringing their darkness to cover the earth and then their flashes of lightning, crashes of thunder and rain. If necessary verbalize your desire and exult in the primitive frenzy of the storm – dancing, laughing at its breaks around you. If you wish calm, sunny weather, imagine the wind slowly dying away and sun appearing in the sky above. Feel the warmth of the sun on your body – exult in the sensuousness of the sun, again verbalizing your exultation and desire should you wish. If your desire is for rain, imagine the wind bringing light grey clouds to cover all of your sky – feel the rain as it washes down and soaks into Earth, bringing growth and joy. Again exult in the feeling of rain upon your body – verbalizing this exultation and your desire.

This verbalization can take many forms depending on your feeling at the moment. For instance, for a storm something like: **'Come Storm, Wind, Thunder, Lightning and Hail! Smash this hill and the earth round with your force! To me! Come – lightning flash, thunder and hail…'** Verbalization like this should always be frenzied: it is no use just saying the words in a calm voice. The words should be a verbal ejaculation of your frenzy.

The working should be ended by you bowing respectfully to the Earth and thanking the wind, sun, sky and clouds.

DARK PATHWAYS I

The spheres of the Septenary may be said to be the Nexus between causal and acausal *(or 'Being' and 'non-being')* and the paths linking the spheres may be regarded from a magickal point of view as zones of energy. This energy is according to tradition symbolized in an archetypal way since it is through such symbolism that control of the energy is possible.

The tables below give details of this symbolism, the chants/vibration appropriate to a specific symbol, and the sigils associated with a particular form of energy. These sigils aid visualization. A particular form is invoked to enable the individual to experience the type of consciousness/feeling associated with it, and all invokations should be for a specific desire appropriate to the form invoked – for instance, Shugara should be invoked for a destructive working. By their nature, these forces are 'dark' – that is, they represent the energies of the darker/shadow aspects of every individual, and their invokation is a means of conscious integration. To use the dark pathways as internal magick, all twenty-one paths should be used – invoking the appropriate form.

To invoke, set aside an area as a Temple or use an isolated outdoor location. The best time for working is after sunset or before dawn. Begin the invokation by vibrating the appropriate name nine times – if a chant is involved (as for example in Atazoth) then this should if possible be chanted as described. If you cannot for any reason do this, then the name may be vibrated, nine times followed by a short pause and a further four vibrations.

If a specific key is prescribed for a vibration try and vibrate accordingly, but if this is not possible for any reason, vibrate twice more.

You may if you wish before beginning the invokation, take a 'ritual' bath *(changing into robes should you so desire to thus enhance the working)* – perfuming this bath with equal proportions of the oils of the planets which the path connects.

After the vibrations/chant, begin a slow circular dance – the direction of which is not important – which gradually increases in speed and which gradually spirals inwards. As you dance shout or vibrate with as much force as possible the name of the entity you are invoking.

Continue until dizziness or exhaustion draws you to fall to the ground then vibrate with all the energy you possess the appropriate energy – to aid this vibration try and project your voice:

(a) If you are working outdoors: to the horizon itself;
(b) If working indoors: so that the room/Temple resonates with the power of your voice.

After this say: 'Come ……… *(here name the entity)* to me! And bring me my desire!' Briefly visualize your desire, and verbalize it using a short phrase *(such as 'N.N. shall die!)*. Then begin a slow circular dance in the opposite direction of the one before, laughing while you dance and saying: **'I am the power, I am the glory, I am a god!'**

Cease your dance, sit on the ground/floor and breathe deeply for several minutes. Allow your mind to fill with images and feelings as it will, but do not move. Gradually let yourself then become relaxed and when relaxed rise, bow once to the North, say **'It is completed'** and depart from the Temple or area of the working. As soon as possible write an account of what you felt following the second dance.

For best results, seven days before every working reduce your food and sleep, aiming to reach a minimum on the day chosen for the working. During the period no meat should be eaten and every night before sleep concentrate for about a quarter of one hour on the appropriate sigil, slowing saying *(**not** chanting or vibrating)* the name of the entity. Burn incense (combined from the planets as above). This method means only one working per week can be undertaken – which is ideal.

Try and link your feelings during the working with the appropriate Tarot image.

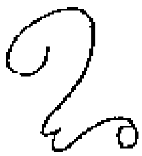
When no type of desire for a particular path is indicated in Table II deduce the appropriate desire for a working from the associated Tarot image: concentrate on the image for some time and allow the associations to grow naturally in your mind.

Pathworkings – Table I

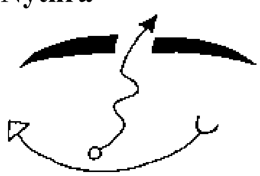
	Path	Word of Power	Sigil	Image
1	☽ ⇨ Δ	Noctulius	See next page	XV
	☽ ⇨ Ε	Nythra		XIII
	☽ ⇨ Γ	Shugara		XVIII
	☽ ⇨ Χ	Satanas		VII
	☽ ⇨ Η	Aosoth		XIV
	☽ ⇨ ς	Azanigin		X
	Δ ⇨ Ε	Nekalah		VIII
	Δ ⇨ Χ	Ga Wath Am		O
	Δ ⇨ Γ	Binan ath		I
10	Δ ⇨ Η	Lidagon		XI
	Δ ⇨ ς	Abatu		XVI
	Ε ⇨ Χ	Karu samsu		VI
	Ε ⇨ Γ	Nemicu		XVII
	Ε ⇨ Η	Mactoron		II
	Ε ⇨ ς	Velpecula		XIX
	Χ ⇨ Γ	Kthunae		IV
	Χ ⇨ Η	Atazoth		V
	Χ ⇨ ς	Vindex		XII
	Γ ⇨ Η	Davcina		III
	Γ ⇨ ς	Sauroctonos		IX
2	Η ⇨ ς	Naos		XX

Sigils

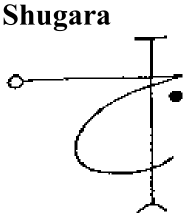
Noctulius



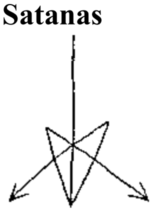
Nythra



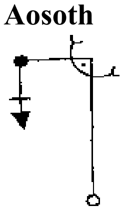
Shugara



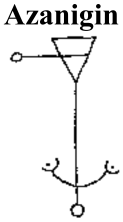
Satanas



Aosoth



Azanigin



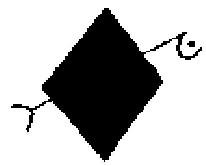
Nekalah



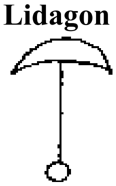
Ga Wath Am



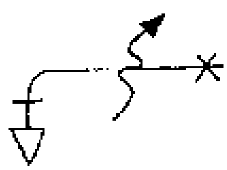
Binan ath



Lidagon



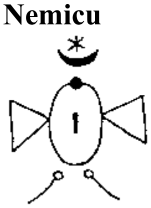
Abatu



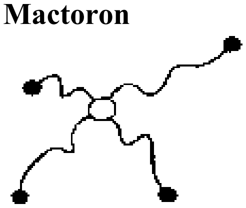
Karu samsu



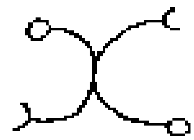
Nemicu



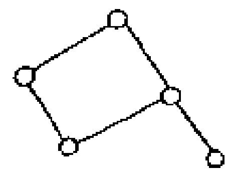
Mactoron



Velpecula



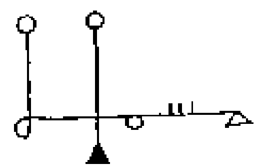
Kthunae



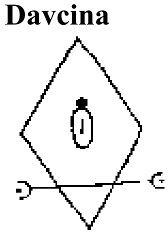
Atazoth



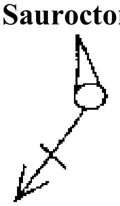
Vindex



Davcina



Sauroctonos



Naos

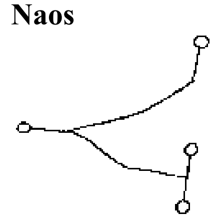


TABLE II

Noctulius:	Deity of night. Useful in works of enchantment. Earth based. Key for chant: G minor. Perfume – petriochor.
Nythra:	Energy vortex in Abyss – nameless in itself but represented by vibration of word. Works of terror and sinister destruction.
Shugara:	One of the most hideous intrusions possible on the causal level and very dangerous. G major key for invoking chant. Manifestations often are accompanied by a smell similar to rotting flesh.
Aosoth:	Dark female force. Works of passion and death. The name should be vibrated.
Azanigin:	Mother of all demons who lie waiting in Earth. Key of B minor. Very useful to invoke in works of personal destruction.
Shaitan:	Long held to be an Earth bound representative for the Dark Gods. Perfume/incense – sulphur. Name to be vibrated. Stone – opal.
Nekalah:	Collective name for race of Dark Gods. Name to be vibrated in manner similar to Atazoth.
Ga Wath Am:	Vibration of this releases powerful energies. A key *(when used with a crystal tetrahedron)* to all the dark forces of the Abyss. Not to be vibrated without careful preparation. According to tradition the words means **'the power within me is great'** a reference to the pathways within which lead to the Dark Gods.
Binan Ath:	As above. Said to mean **'Behold the Fire!**'
Lidagon:	Symbolic representation of the union of the two sexual opposites *(Darkat and Dagon)* in their darker aspects.
Abatu:	An earth bound form of destructive/negative energy. Associated with rites of sacrifice. F sharp major key for chant.
Karu Samsu:	Word of power along the 12th path – to be chanted in the key of A flat major. According to tradition it means **'I invoke the sun.'**
Nemicu:	Bringer of wisdom. To be vibrated.
Mactoron:	Word of power of 14th. path – chanted in key of A minor. Legend recalls it as representing the name for one of the planetary homes of the Dark Gods, later famed as an early Star Gate.
Atazoth:	The most powerful of the Dark Gods. The name itself *(which correctly describes the entity only when chanted properly)* signifies in one sense the purpose of the cosmic cycles and the opening of the gates since 'Atazoth' as a word means 'an increasing of azoth.' See chant illustration.

Davcina:	Female form along the 19th. path. To be vibrated. Useful in works of enchantment.
Athushir:	Symbolic form along the 16th. path. Serpent of fire *('dragon')* often regarded as a memory of one of the Dark Gods during their previous *(and only partially successful)* intrusion into our causal universe.
Kthunae	Word of power (Kthunae) to be vibrated to bring forth this entity.
Budsturga:	A blue, aetherial entity related to 13th. path. Tradition relates it as a Dark God, of female aspect, trapped in the vortex between the causal and acausal spaces. In one sense represents hidden wisdom – but generally dangerous to sanity. Partially manifest when Nemicu vibrated.
Gaubni:	Related to 2nd path. Often called the Great Demon – revulsive smell and appearance. May manifest when Nythra vibrated.
Sapanur:	Form along the 11th. path. The sudden fire of destruction. A primal atavism of human origin – not related to Dark Gods.
Darkat:	Goddess, associated with lunar aspects. The name is traditionally regarded as pre-Sumerian in origin of the myth of Lilitu/Lilith – the female counterpart of Dagon, remembered as one of the Dark Gods from their last manifestation on Earth. Associated with the 10th. and 8th. paths.

Note: The incenses for the paths are a blend of those of the planetary spheres connected by the path – for example, for the 2nd path incense is a blend of Petriochor (Moon) and Sandalwood.

Moon: Petriochor
Mercury: Sulphur
Venus: Sandalwood
Sun: Oak
Mars: Musk
Jupiter: Civit
Saturn: Henbane

Concentration of the sigil should be combined with chant.

THE DARK GODS

According to tradition, the Dark Gods are actual entities which exist in the acausal universe. According to our spatial, causal perception, these beings may be regarded as 'timeless and chaotic'.

Since our consciousness is by its nature partly acausal these entities can become manifest for us if we possess the keys to reach the appropriate levels of consciousness. What is termed the 'Abyss' separates our everyday consciousness from the consciousness *(and thus apprehension)* of the Dark Gods. The ordeal of the Abyss involves confronting these entities – and accepting them for what they are, that is, unbound by our illusion of opposites and the conflict of 'good' and 'evil'.

While it is convenient to regard the Dark Gods as merely symbols that re-present the energies of the acausal – as a projection of our own consciousness upon Chaos itself – it is equally possible to regard them as physically existing in themselves. Which of these *(or neither of them)* is correct, the Adept discovers during the ordeal of the Abyss. Legend, however, recalls the Dark Gods as visiting our planet several times in the past – by passing through one of the many 'Star Gates'. Star Gates are regions in space-time where our causal universe and the universe of the acausal are joined – they are physical gates, and passage from one universe to another is possible through them. According to legend, Star Gates exist near to stars Dabih, Naos and Algol: that is, if you journeyed from Earth in the direction of one of these stars you would pass through a Star Gate. There are also stories of a Star Gate within our own solar system – the Gate through which the Dark Gods came to Earth. This Star Gate is believed to be near the planet Saturn.

Sometimes, the Abyss invades our dreams, but mostly the Abyss is reached by following the seven-fold way. It lies between the spheres of the Sun and Mars, and divides the Adept from the Master/Mistress. It is the Gate to the gods within us and the gods without.

APPENDIX

Appendix 0 – The Left Handed Path

The LHP is essentially internal magick because such magick means the use, by the individual, of the Dark Pathways that link the seven spheres of the Tree of Wyrd. There are no light pathways since the pathways by nature imply a flow of energy and such flow can only be directional. Directional energy means Change, in the causal – the emergence of Chaos through a 'gate'.

For a long time, the nature of the LHP has been misunderstood. The traditional definition as magick used for personal/destructive/negative purposes is meaningless because it assumes a framework of moral opposites which does not, in reality, exist in relation to magickal energies. All evolution of consciousness is a magickal act – an expansion of the acausal into the realm of the causal. From the 'traditional' moral/Nazarene point of view, all such evolution, of necessity, becomes 'evil' and partakes of the nature of a 'serpent' in accordance with a certain primative, and childish, creation myth.

It is a misfortune that for a long time this simple fact has been, in most magickal circles, obscured by silly systems like the 'Qabala' with its notions of a Dark side of the Tree. No Dark side exists, because what actually exists *(the seven Gates)* **is** dark of itself because it presences non-Being. The bifurcation of the Qabala *(exemplified by systems like the 'Nightside of Eden')* leads quite often to severe problems if systems deriving from it are used by individuals in the manner of internal magick – as a means of increasing consciousness.

The pathways which link the even spheres are re-presentatic of the acausal and as such symbolize that which is normally (at least to 'everyday' consciousness) hidden. What is hidden becomes revealed and made present, in our phenomenal world, by the magickal act. That which is revealed is Chaos, non-Being. These acts are revealing destroy everyday or 'ego' consciousness and as such are the essence of true Initiation.

It is because they are *(or should be)* understood as only the beginning of the sevenfold way of internal magick that those using these Dark Pathways are free from the problems of bifurcation of identity that arise with other systems.

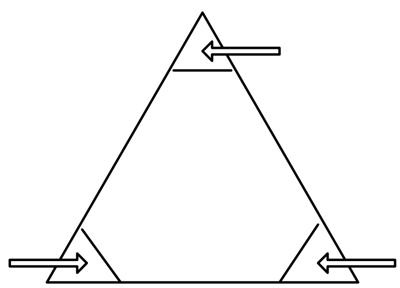
The essence of the genuine LHP – and this includes the Dark *(or sinister)* Tradition and traditional Satanism – is the use of magickal energies to enhance the evolution of the individual. Such evolution cannot exist outside the LHP <u>as a willed act</u>. Evolution is willed, as a magickal act, via experience: by revealing the acausal, by confronting it *(usually via symbols)* and finally by integrating it. There is no other way.

I The Septenary System

From an initiated viewpoint, the seven spheres are seen to form a three-dimensional pattern where every sphere is linked to every other twice, although in a physical representation *(e.g. a model)* the two-fold nature of the connecting paths are shown only for Moon/Saturn, Venus/Mars and Mercury/Jupiter.

This three-dimensional structure is considered to lie enclosed within a double-tetrahedron: the sphere of the sun being in the center of the base where the tetrahedrons join. The uppermost tetrahedron signifies the acausal aspect, the lower, the causal aspect, and the three angles of each side are symbolized by the nine combinations of the three alchemical forms; that is, by the symbols of the pieces of the Star Game. As in the Star Game, the acausal aspects are an exact reflection of the acausal – the latter being shown in the diagram below.

Thus, it is possible to see and understand the relation between the spheres, the pathways and the nine angles in their dual aspect.



Each sphere is tripartite in nature – the , and aspects, which – for an individual – signify the Unconscious, the Ego, and the Self, represented by the appropriate Tarot image *(see 'Naos')*. Basically, these three stages *(in the evolution of consciousness)* represent a progressively greater intrusion of acausal forces.

In essence, the seven spheres represent how the acausal ( ) merges into the causal ( ) and thus there are two ways of 'seeing' this representation – the and the where the 't' symbol shows the difference depends on time, being acausal *(or 'alchemical')* time and linear time. The whole system thus may be said to be a map – a symbolic representation – of both the unconscious, and the consciousness.

There are two ways of viewing this symbolic representation: the and the . The is a progressive or linear approach; the a unified or 'wholistic' one, and understanding of the Septenary requires both.

The is basically the evolution of consciousness: from unconsciousness, via the process of individuation*, to integration and thus Adepthood and beyond. The representation is basically a symbolizing of the acausal forces themselves: a symbolizing of the energies present when the causal and the acausal intersect. Our consciousness is only one such place of intersection. All life is regarded as possessed of some acausal energy – that is, it is a place where and intersect. The

degree of this intersection *(its 'intensity')* depends on the type of life – the more evolved the life, the greater the degree of intersection.

In exoteric terms, the symbols by which we as individuals sense these two types are those dependant on the five senses: color, incense etc. *(thus the 'scales of color', incenses etc. associated with each sphere)* as well as the 'mythological' symbols where the various attributes are combined to make a numinous image which to a greater or lesser extent represents the energies *(the 'gods/goddesses/demons' etc.)*. These mythological symbols may themselves be represented in a linear way – that is, involve action, as in a specific myth or story.

In esoteric terms, the symbols are purely abstract – that is, only symbols *(such as or ,)*. This is so because these abstract forms make accessible those areas of consciousness which are mostly . The exoteric symbols are merely an attempt to use forms in an attempt to clarify and understand forces. But to understand energies on their own level it is necessary to use those areas of our consciousness which are 'nearer' than , and such levels or areas become used when abstract symbols are used. This is one reason why the Star Game is used so frequently – it accustoms the mind to work on these higher cerebral levels, such levels being the province of the genuine Adept.

Thus, the Star Game is used until it becomes almost 'second nature' to think in terms of its symbols, their transformations and the movement of symbols from level to level. This develops a new way of thinking – one appropriate to an evolution of consciousness. This type of thinking is built upon the foundation of individuation – that is, from the consciousness developed when the Grade Ritual of Internal Adept I successfully undertaken.

The two most important representations of acausal energy manifesting in our causal universe are those of the 'individual' *(symbolized by)* and the 'aeon' *(symbolized by)*. Both are represented by the seven spheres and the pathways – and the symbols *(both exoteric and esoteric)* appropriate to these. Both and describe how energies flow , and this flow *(or 'current')* is described by the following transformation:

This transformation simply expresses the evolution of consciousness (for) or the progression of Aeons (for) since is often regarded as the synthesis beyond thesis ( ) and antithesis -–the Tao beyond the Yang ( ) and the Yin ( ).

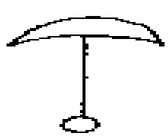
For this transformation is the seven-fold way – the journey from Initiate via Adept to Immortal. For , it is the evolution of our species – from the first Aeon *(often called the pre-hyperborian)* to the present Aeon. The seven Aeons – according to traditional Satanism – are listed below.

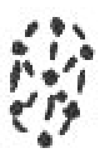
From a magickal point of view, the Septenary and its associated symbolism both exoteric and esoteric, enables[1] insight and understanding into both and , and also shows how energies may be directed to change : in [2] terms of and [3] . The Star Game may be used to bring about such changes according to the desire of the magickian (see Chapter IV).

Aeon	**Symbol**	**Magickal Working**	**Dates**
Pre-Hyperborian[4]	Horned Beast	Shamanism	7,000 – c. 5,000 BC
Hyperborian	Sun	Henges	5,000 – 3,500 BC
Sumerian[5]	Dragon	Trance; Sacrifice	3,000 – 1,500 BC
Hellenic[6]	Eagle	Oracle; Dance	1,000 BC - 500 AD
Western[7]	Inverted Pentagram[8]	Ritual	1,000 AD – 2500
Galactic	Star Game symbols[9]	Star Game & beyond	

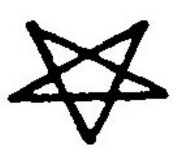
1 Is essentially internal magick.
2 Is external magick.
3 Is external magick and is aeonic magick.


4


5


6


7


8

Cosmic

Regarding Aeons, two important facts should be borne in mind. First, the last five hundred years or so of an Aeon show a marked decline in the magickal energy associated with it, and it is during this time that the energies of the next Aeon gradually become evident *(at first usually only to Adepts)*. These energies may be increased *(or decreased)* by aeonic magick worked by those who understand the forces involved. Second, each Aeon is associated with what is called a 'higher civilization' from which the Aeon usually takes its name. Within the physical confines of this higher civilization is the *(usually sacred)* place where the magickal energies of the Aeon are pronounced – and this because such a place is usually a physical gate where the causal and the acausal meet. For instance, the center associated with the Hyperborian Aeon was Stonehenge; that of the Hellenic, Delphi.

Aeons, according to the genuine sinister tradition, represent real – as opposed to mythical – magickal energies. Hence the absence, in the list above, of the fanciful pre-histories normally associated with so-called 'esoteric' histories. Aeons, quite simply, represent significant upward and evolutionary trends <u>in our consciousness.</u> Thus, for example *(and according to tradition)* the Hyperborian Aeon corresponds to the invention of the wheel, the discovery of the basics of astronomy and the beginnings of what we know as 'internal magick'.

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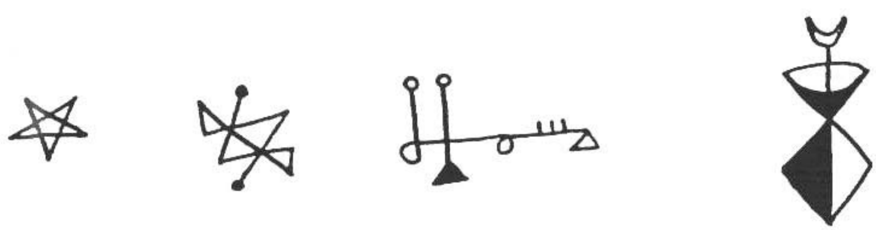
9 

Appendix II – Visualization Techniques

Successful hermetic magick depends to a large extent on the abilities of visualization and vibration, and before any workings are undertaken practice in both should be undertaken.

Two techniques to develop your powers of visualization *(and thus concentration)* are recommended. The first involves spending about a quarter of an hour a day for about a week visualizing in detail the four sigils drawn below. Spend about three minutes visualizing each sigil, by drawing the sigil first and then closing the eyes to see it in the mind. When you can with ease visualize the sigils without first drawing them, try to construct each one 'in the mind' close your eyes and imagine drawing the sigils, again in turn. With the three 'two-dimensional' sigils you should draw and visualize them in one continuous movement.

After you have completed this, try and add colors to your visualization of the three-dimensional sigil: for example, visualizing the crescent moon as yellow, one side of the tetrahedron as red, another as blue and so on. Continue with this until you are satisfied you can conjure colors and sigils in your mind and hold them for several minutes. If it helps, try and construct a sigil in your mind just before the moment you go to sleep.

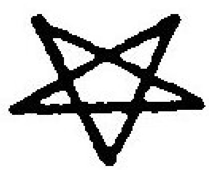


The second technique involves the Star Game. Construct a Star Game according to the details of chapter IX and begin to play the game either by yourself or with an opponent. Simply playing this game – and trying to work out your moves in advance – develops visualization and concentration to an amazing degree. No other techniques are required.

Appendix III – Magickal Symbols and Scripts

I – Symbols, Sigils and Magickal Signs :

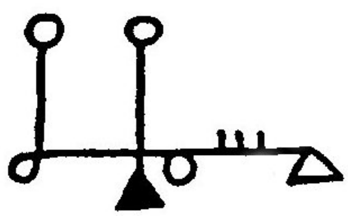
Magickal power



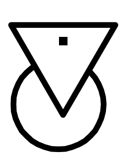
The seven gates *(also a sigil of Saturn)*



The Dark Tradition/Dark Gods *(also a sigil of a star)*



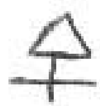
Summer solstice *(also a sigil of a star)*



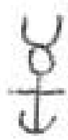
Alchemical salt



Alchemical sulphur



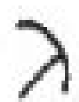
Alchemical mercury



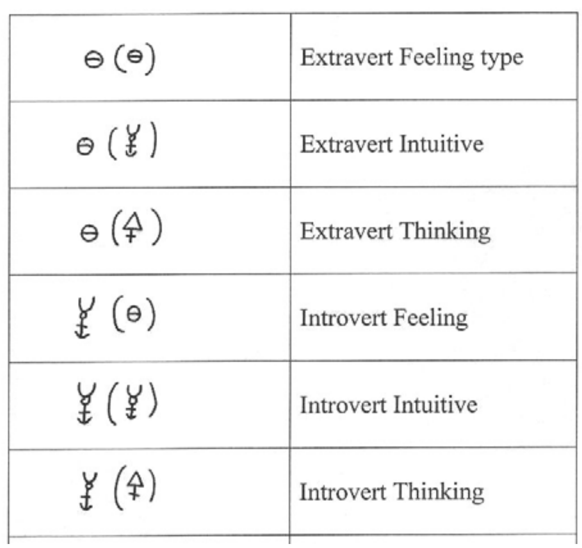
Acausal universe

∅

Causal universe



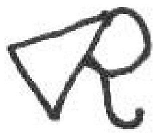
[1]



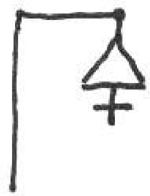
⊖ (⊖)	Extravert Feeling type
⊖ (☿)	Extravert Intuitive
⊖ (🜍)	Extravert Thinking
☿ (⊖)	Introvert Feeling
☿ (☿)	Introvert Intuitive
☿ (🜍)	Introvert Thinking

[1] Extravert feeling type (individual consciousness)

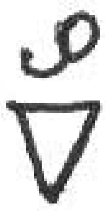
Sexual union / Mistress of Earth



Opfer



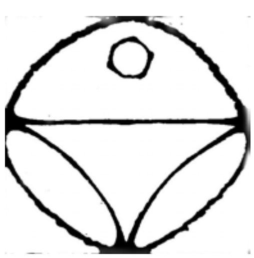
Petriochor



Arcturus

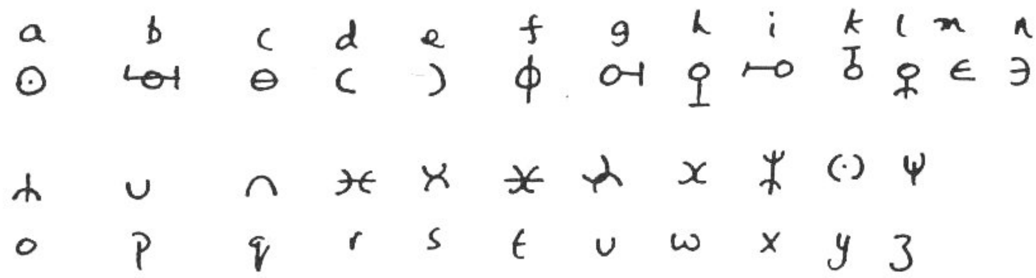


Naos

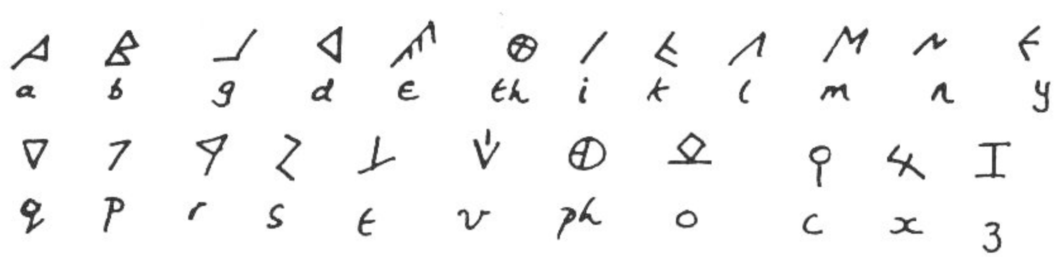


II – Scripts :

Among the dozens of magickal scripts the following may be useful –







III – Stars, Precious Stones and Minerals

Stars

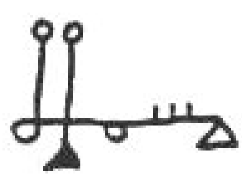
Name	Constellation	Distance	Type
Naos	ζ Pup	1100 l.y.	05
Deneb	α Cygni	930	A2
Rigel	β Orionis	1300	
Antares	α Scorpii	365	M1
Mira	o Ceti	820	
Arcturus	α Bootis	35	K2
☽ Sirius	α Canis Majoris	9	A1
Algol	β Perseus	105	B8
Rotanev	β Delphini	96	F3
Dabih	β Capricorni	250	G5

Precious Stones & Minerals:

Name	Hardness	Rating
Pleonast	8	9
Spinel	8	8
Uvarovite	8	7
Andradite	7	6
Almandine	7	5
Magnetite	5	5+
Helvite	6	4
Flourite	4	3
Tetrahedrite	3	2
Demantoid	7	1

Quartz-type

Name	Hardness	Rating
Rock crystal	7	9
Morion	7	8+
Eisenkiesel	7	7
Amethyst	7	7-8
Aventurine	6	6[1]

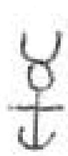


[1] Note: special effects.

IV – Stone, Perfume, Star and Colors

Stone	Perfume	Star	Color[1]	Color[2]
☽ Quartz	Petriochor	Sirius	Blue	Silver
Δ Opal	Sulphur	Arcturus	Yellow	Black
Ε Emerald	Sandalwood	Mira	Green	White
⊙ Amethyst	Oak	Antares	Orange	Gold
Γ Ruby	Musk	Rigel	Red	Blue
Η Amber	Civit	Deneb	Violet	Crimson
ς Diamond	Henbane	Naos	Indigo	Purple

1 

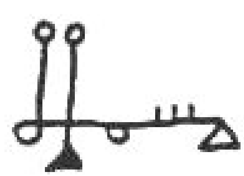
2 

The Alchemical Process

Stage	Process	Word	Sigil	Season	Form
☽	Calcination	Nox		Aries	Night
Δ	Separation	Satan		Scorpio	Indulgence
E	Coagulation	Hriliu			Ecstasy
⊙	Putrefaction	Lux			Vision
Γ	Sublimation	Azif		Libra	Blood
H	Fermentation	Azoth		Capricorn	Azoth
ς	Exaltation	Chaos			Thought

Note: The Septenary system gives the following further identifications which help to explicate the alchemical process.

Libra	Capricorn	Aries
Sword	Wands	Chalice
Warrior[1]	Mage[2]	Maiden[3]



[1] Knight: referring to the distorted Tarot tradition of the Golden Dawn and are given for reference.
[2] King: referring to the distorted Tarot tradition of the Golden Dawn and are given for reference.
[3] Princess: referring to the distorted Tarot tradition of the Golden Dawn and are given for reference.

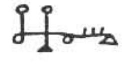
The Alchemical Process

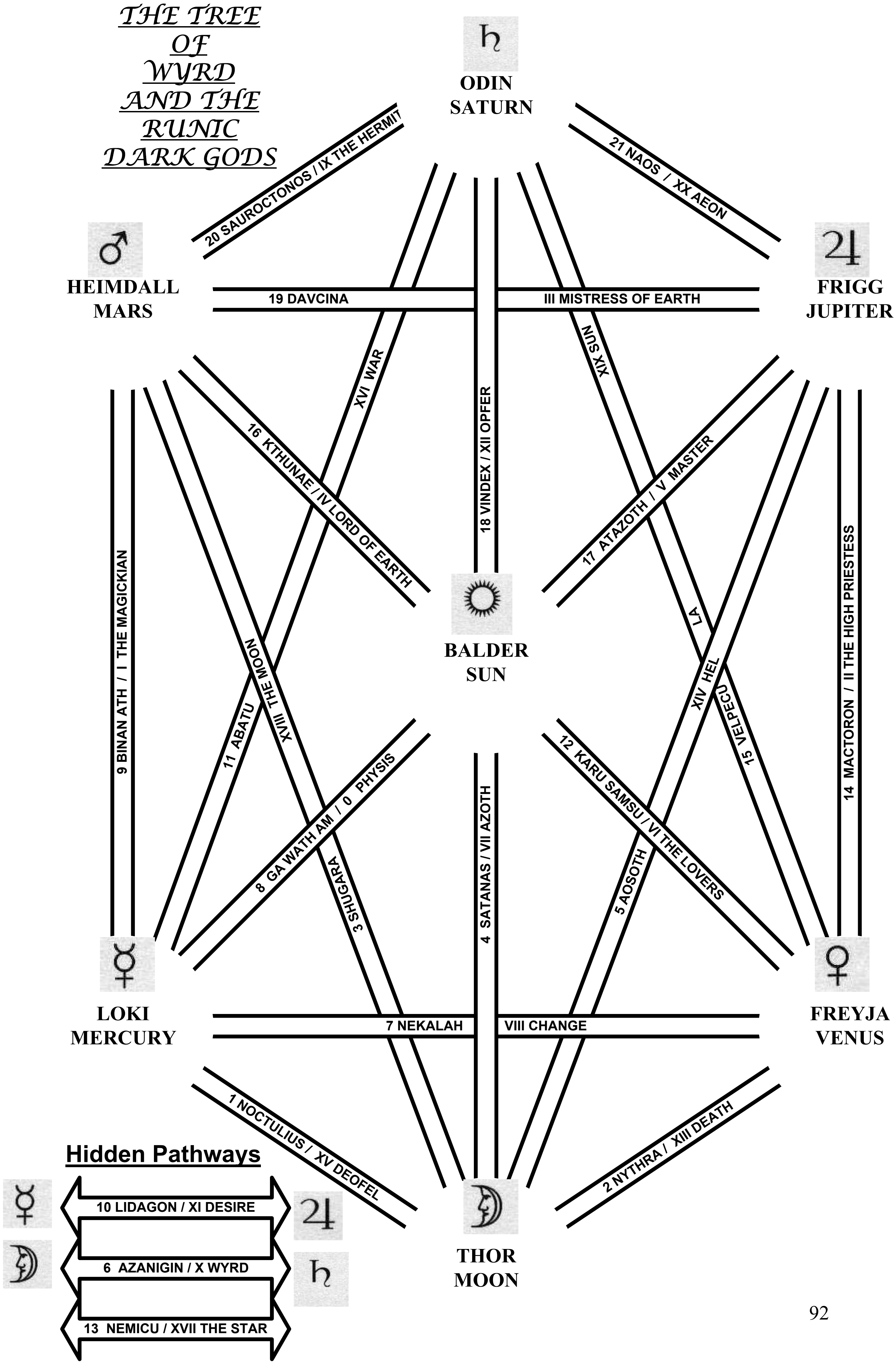
Stage	Process	Word	Sigil	Season	Form
☽	Calcination	Nox		Aries	Night
☿	Seperation	Satan		Scorpio	Indulgence
♀	Coagulation	Hriliu			Ecstasy
☉	Putrefaction	Lux			Vision
♂	Sublimation	Azif		Libra	Blood
♃	Fermentation	Azoth		Capricorn	Azoth
♄	Exaltation	Chaos			Thought

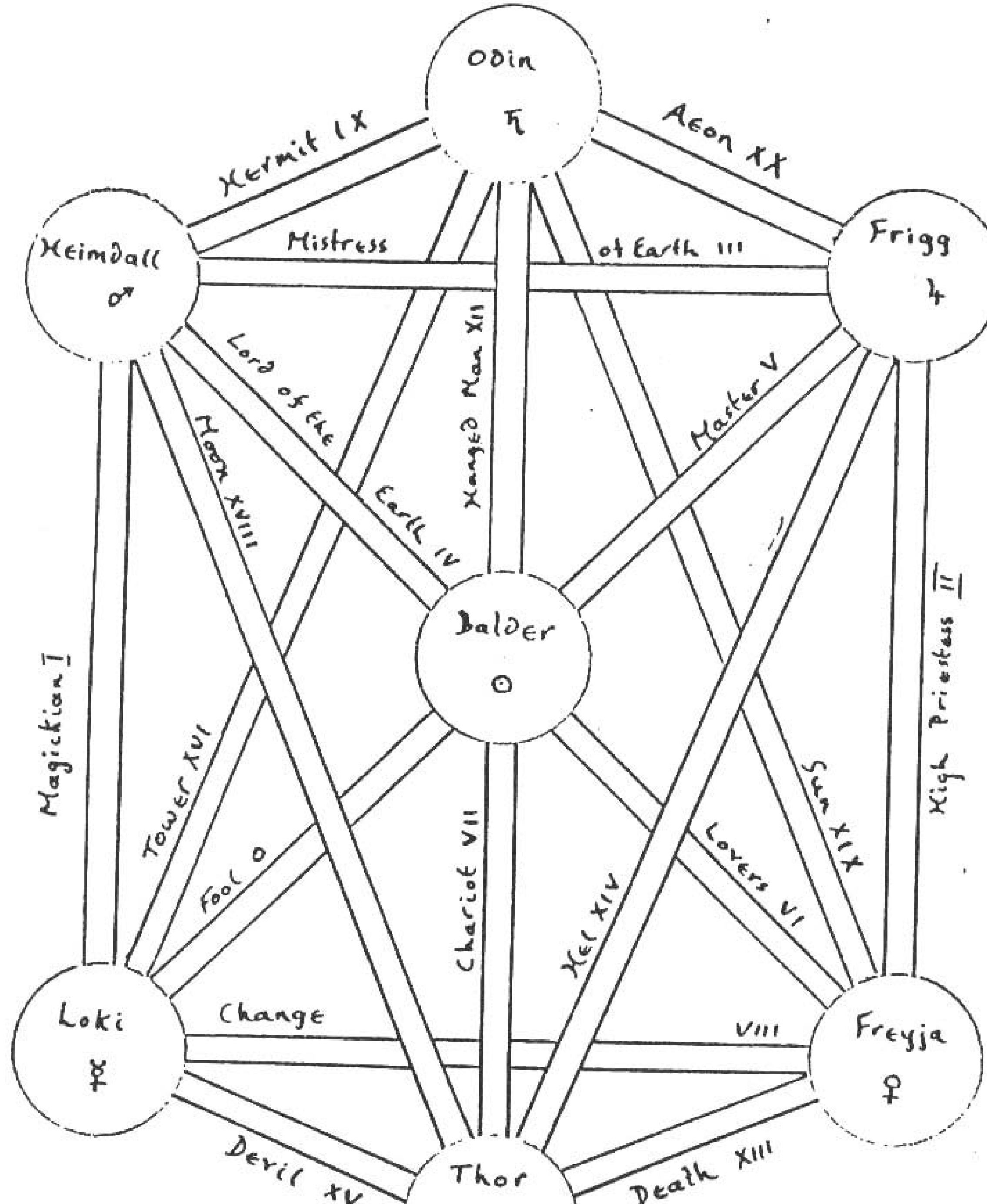
Note: The septenary system gives the following further identifications which help to explicate the alchemical process.

Libra	Capricorn	Aries
Sword	Wands	Chalice
Warrior (Knight*)	Mage (King*)	Maiden (Princess*)

(*These titles refer to the distorted Tarot tradition of the Golden Dawn and are given for reference.)




THE TREE OF WYRD AND THE RUNIC DARK GODS
ODIN SATURN
HEIMDALL MARS
FRIGG JUPITER
BALDER SUN
LOKI MERCURY
FREYJA VENUS
THOR MOON
20 SAUROCTONOS / IX THE HERMIT
21 NAOS / XX AEON
19 DAVCINA
III MISTRESS OF EARTH
XVI WAR
18 VINDEX / XII OPFER
XIX SUN
16 KTHUNAE / IV LORD OF EARTH
17 ATAZOTH / V MASTER
9 BINAN ATH / I THE MAGICKIAN
14 MACTORON / II THE HIGH PRIESTESS
11 ABATU
XVIII THE MOON
LA
XIV HEL
15 VELPECU
8 GA WATH AM / 0 PHYSIS
12 KARU SAMSU / VI THE LOVERS
3 SHUGARA
4 SATANAS / VII AZOTH
5 AOSOTH
7 NEKALAH
VIII CHANGE
1 NOCTULIUS / XV DEOFEL
2 NYTHRA / XIII DEATH
Hidden Pathways
10 LIDAGON / XI DESIRE
6 AZANIGIN / X WYRD
13 NEMICU / XVII THE STAR



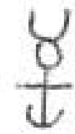
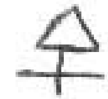
☿ → ♃ : Desire XI

♄ → ☽ : Fortune X

♂ → ♀ : Star XVII

Table VI

Tarot Images: The Three Levels of the Spheres

		Salt	**Mercury**	**Sulphur**
				
		Unconscious	Ego	Self
Moon	1°	18	15	13
Sphere	2°	0	8	16
↓	3°	6	14	17
↓	4°	7	12	5
↓	5°	1	4	9
↓	6°	11	3	2
Saturn	7°	10	19	20

The Four Elemental Forms of the Tarot

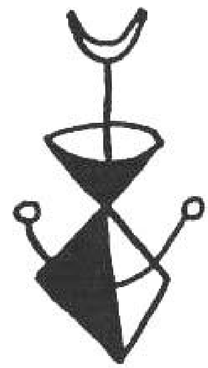
Mage	**High Priestess**	**Warrior**	**Maiden**
Sylphs	Gnomes	Salamanders	Undines
Capricorn	Cancer	Libra	Aries
West	South	East	North
Wands	Pentacles	Swords	Chalices
Air	Earth	Fire	Water

Symbols of the Four Tarot Suits

Mage (Master of Temple)	**High priestess** (Mistress of Earth)	**Warrior**	**Maiden**
Barefoot	Throne on Earth	Horse	Near water
Staff	Fruit	Sword	Crescent Moon
Bearded man	Beautiful woman	Young man	Young Moon
Cloak	Robe	Naked	Naked Woman
Wolf	Leopard	Eagle	Owl
Blue	Green	Red	Silver
Mountains	Glade	Desert	Altar

(Thus the mage is represented as barefooted, carrying/holding a Staff. He is a bearded man, wearing a cloak; near him is a wolf. He stands among mountains. The predominant color is blue.)

Appendix IV – A Hermetic Ritual of Self-Initiation



Required:

Civit perfume/oil[1]
Black candles
Square of parchment or woven paper
Silver pin
Quill-type pen
Petriochor incense

Time of Ritual:

Sunset at Full Moon

The Ritual:

Incense the room/Temple area or chosen locality with the incense and light the candles. Take a bath, perfuming the water with the oil – if outdoors, bathe in a lake/stream and use the oil after this. Return to the Temple area.

Visualize for several minutes the following sigil:

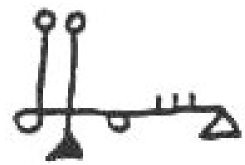


[1] If necessary these can be obtained from The Sorcerer's Apprentice, 4 – 6 Burley Lodge Rd., Leeds LS6 1QP, England. Ideally, you should make most of them yourself.

Then vibrate three times 'Noctulius'. Chant or vibrate after this the following:

'Suscipe, Atazoth, munus quod tibi offerimus, memoriam recolentes Noctulius.'

Lightly prick your left thumb with the pin and with the pen, using the blood, inscribe the following sigil on the parchment:



Show this parchment first to the West, then South, East and North saying **'With this sign I seal my quest!'** Then burn part of the parchment in one of the candle flames, laying the partially burnt parchment between the candles.

Raise your arms above you and visualize the moon *(if outdoors and the sky is clear and the moon visible, look directly at the moon)* and imagine energy into yourself, then imagine it flowing gently away, drawn into Earth by your feet.

After the visualization, extinguish the candles with your thumb and finger and leave the Temple area. As soon as possible thereafter, take the parchment and cast it into a fast flowing river or stream. The ritual is then complete.

Note: If possible, arrange the ritual outdoors in the vicinity of a stream/river on a night when the full moon is visible.

Appendix V – Preparation for Hermetic Rituals

Hermetic rituals or workings are usually undertaken for a specific desire and it is important, before you begin a ritual using a specific technique, to be clear about the nature of this desire. That is, you should have an idea – either in your imagination or in words – of the goal you wish to achieve by using magick.

It is important that this goal be specific – that is, limited to one thing. Once you have defined what it is you wish by magick to achieve – and it can be anything, from wealth, success, love, health, cursing an individual – then spend some time thinking of possible visualizations that represent your goal as well as trying to find some simple and evokative phrase which captures that goal.

The visualization chosen should not be too complex – for example, if you desire to achieve success in an interview for a job, make the visualization either of yourself receiving a letter confirming your success, or imagine yourself dressed as you would be for the interview hearing someone saying 'Congratulations! We are prepared to offer you …' If, on the darker side, you wish to harm an individual by magick, then choose a visualization which involves that individual undergoing some form of suffering – for example, imagine their face contorted in agony from stomach pains. Once you have chosen a suitable visualization, keep creating it in your mind for several days before the intended working but <u>without</u> introducing any emotion into it.

To choose a phrase to represent your goal is fairly easy – for example, to obtain someone's love: 'Let N.N. become possessed of love for me.' As with the visualization, repeat the chosen phrase several times in the days before the working but again without emotion.

The techniques of hermetic magick aim to produce from within you a controlled frenzy – a powerful surge of physical and emotional energy. This energy is then directed into the visualization and in the shouting/screaming, vibration of the chosen phrase.

Your aim during a working should be to almost lose control of yourself with an emotion appropriate to the type of working *(although this does not apply, for example, to internal magick and most techniques of hermetic healing)*. Let movement of your body draw some of this energy from you – and not be afraid during working to laugh, cry, scream or shout.

A working should leave you feeling both physically and emotionally exhausted – if it does not, then you have not put enough effort into it.

Prepare your working well in advance – gathering the equipment, finding a suitable location, preparing the area you have chosen. Anticipate both the pleasure of the working and the magickal power which you as a magickian will bring forth and control. Try to be in an expectant and nervous frame of mind by the day of the ritual as this will increase the power of the working. Do not, however, worry of the success of it – you must believe that you are going to succeed, that you will, through magick, control your own life. Feel the powerful Destiny of the magickian – it is very helpful in the days before a working, if you consciously attempt to act the role of sor-

cerer/Sorceress. Surround yourself with items of magickal interest, burn incense in your place of dwelling, wear a piece of jewelry which you feel is magickal, dress in a different way *(for example, all in black).* Cut a short wand from a hazel tree and inscribe/carve it with magickal symbols – choose for yourself a special magickal name and carve this name upon the wood.

If you prepare in such a way you will begin the working ready to unleash the primeval power within you.

PART THREE

ESOTERIC MSS

THE WHEEL OF LIFE

The wheel shows in diagrammatic form the relation between the seasons, the Zodiacal constellations, the four fundamental elements and so on. It is an esoteric part of the Septenary system.

Two important aspects of this representation should be noted. First, the constellations are not distributed in equal 'segment' and second, the time-path *(i.e. the progression from one constellation to another in the zodiacal sequence)* is helical rather than circular. Both of these represent what actually occurs.

Aries, Libra and Cancer and Capricorn are allotted more space in comparison with the other zodiacal constellations because these are periods when certain Occult forces on the Earth are stronger. They represent 'tides', and the change to these 'tides' are marked by Equinox and Solstice. Thus, the propitious times for magickal work are the 'seasons' whose beginning is marked by Equinox and Solstice.

Further, the wheel represents the time-path which occurs in 'nature' – this change being, not circular, but rather helical: a clockwise, corkscrew type motion. The pattern is three-dimensional, but is represented for convenience by the two-dimensional wheel. There is thus an evolution, rather than a constantly repeated circular pattern: the helical path does not return to the starting point, but rather a new cycle is begun where the path ends.

These two aspects, and the correspondences associated with them in the diagram, form part of the genuine Western tradition. It is unfortunate that most seekers follow the distorted tradition which the Golden Dawn revived and promulgated. For instance, most 'Occult' books which deal with the Zodiacal constellations derive most of their attributions/correspondences from the real and imaginary qualities of the animals/symbols which serve to name the constellations. It should be obvious to anyone of any intelligence that the external shape the stars make to an observer is irrelevant, except for purposes of general classification. What is important from an esoteric point of view is what is occuring in the vibrations/forces in and around the Earth at the time of year signified by the constellation.

For too long seekers after Occult knowledge have absorbed the correspondences – or what they believed where correspondence teachings. They have, in short, never experienced the reality of the forces which are supposedly represented by the correspondences: they are strong on study, but weak *(and often totally lacking)* on practical magickal experience.

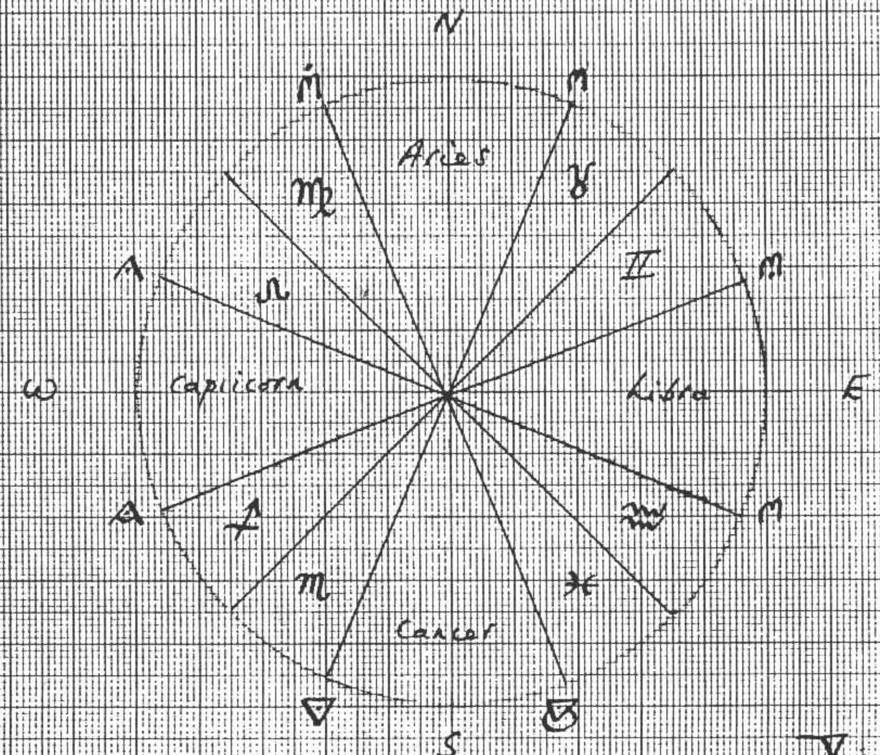
In the Seven-Fold Way Initiates are taught to experience the reality of these forces rather than slavishly follow 'teachings' or 'traditions'. This process is begun by the Grade Ritual of External Adept, continued by the Grade Ritual of Internal Adept and finally completed by the passing of the Abyss. There is thus apprehension and understanding of these forces are those forces are in themselves.

The correspondences of the Septenary system represent the results of this apprehension and understanding, and is thus part of a genuine tradition. It is no coincidence that magick undertaken using the Septenary system is more powerful than that based on other systems *(such as the Qabala)*.

The Wheel of Life

Aries : Venus
Cancer : Moon
Libra : Sun
Capricorn : Mercury

♏ : Spring Equinox
♉ : Summer Solstice
♏ : Autumn Equinox
🜂 : Winter Solstice





♈ : Water of Water
♉ : Water of Fire
♊ : Fire of Water
♎ : Fire of Fire etc.

♈ : Water 🜄
♎ : Fire 🜂
♋ : Earth 🜃
♑ : Air 🜁



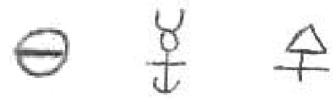
The helical path

🜄 : Priestess : Aphrodite
🜂 : Priest : Apollo
🜃 : Mistress of Earth : Hecate
🜁 : Master of the Temple : Hermes

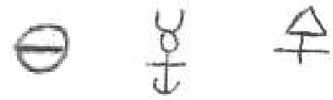
Notes on Esoteric Tradition

Septenary:

In one sense, the seven represents the four plus three: the quaternity, found in 'nature' plus the three alchemical substances:



In the medieval Alchemical texts this combination is represented by the 'squaring of the circle' and is usually drawn with a square, inside a circle, together with a triangle. In some illustrations, the corners of the triangle(s) are marked with the symbols of the alchemical substance:



The quaternity are the four 'forms of matter': Air, Earth, Fire and Water, associated with the Tarot Suites *(see the Septenary tables)* and a Zodiacal constellation *(e.g. for Air, Capricorn)*. This latter is also a 'season' showing the appropriate time for the alchemical operation associated with stage: thus the process would begin with the beginning of Aries, the stage of Calcination, continue until Scorpio *(Separation[1])* then this stage of Separation would end on the Winter Solstice which marks the beginning of Coagulation which itself lasts until the Summer Solstice, and so on. *(This form of the Septenary – as an alchemical combination – makes possible a greater understanding of some of the more important Alchemical manuscripts.)*

Gate / Star-Gate:

Term(s) used to signify a nexus between the acausal and the causal. There are basically two types of 'gate' or nexion *(note: 'Gate' is usually the word used in exoteric literature; nexion in esoteric works, this latter being both more appropriate and precise)* – the first is that which exists, latent, within us as individuals by virtue of our psyche; the second is a physical one, where the acausal is joined to the causal and where 'energy' may flow from one universe to another. In addition, there are certain 'pseudo-nexions': regions where the two universes come close to contact but which are not actually nexions. These may be 'opened' by natural cosmic change *(for instance a change/imbalance in energies)* or via 'ritual' – i.e. by individuals seeking a point of 'weakness' and then using various energies to 'break through'.

The physical nexions are usually called 'Star-Gates" *(exoterically)* or Star-nexion *(esoterically: although quite often they are referred to just nexions, the context making their type obvious)*. Some of these 'Star-Gates" are said to be in the regions of Space *(as seen from Earth)* near the stars Algol, Dabih and Naos[2]. The nearest Star-Gate according to tradition is said to be near the planet Saturn. These nexions make

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[1] The author spells it "Seperation" throughout "Naos", and perhaps there is a reason for it.

[2] That is, if one journeyed from earth into Space toward these stars one would eventually reach a nexion.

physical travel to the acausal possible, and many more are said to exist, but be unrecorded.

The nexion within the psyche is 'opened' by Initiation and the following of the seven-fold Way. 'Astral travel' into the acausal is said to be possible beyond the Abyss: below that stage, there may be some intimations of that universe.

Acausal/causal:

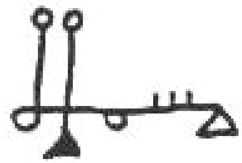
The causal is the 'physical' universe described by three spatial dimensions *(at right angles to each other)* and linear time. The acausal is the universe *(or universes: generally the singular is used to avoid semantic complications, although the Septenary tradition accepts the near certainty that many such 'acausal' universes exist to compliment 'our' causal universe)* described by an unspecified number of spatial dimensions and by non-linear *(or acausal)* time. These spatial dimensions are not necessarily at right angles to each other.

The causal universe *(often referred to simply as the 'causal')* is described by the laws of Physics. Esoterically, life is regarded as a manifestation of the acausal within the causal: this is basically 'one way' *(i.e. from acausal to causal – this may be seen as a 'flow' of energy).* Higher life *(that is, sentient life)* involves a two-way process: or, rather, the two-way process is latent within sentient life. In practical terms, this means that entities of sentient life *(individuals)* can change the amount/intensity of the acausal flow as well as transcend to the acausal itself. Thus the 'goal' of sentient life is to increase this flow *(via discovery – dis-covering or revealing in the sense of Heidegger – the hidden nexion)* and then become part of the acausal *(i.e. 'immortal' when seen from the causal)*. Initiation, and 'the Mysteries' *(i.e. the seven-fold Way)* is the means to achieve this.

Our psyche is a region where the acausal and the causal may be said to 'coincide' and the "laws of the psyche" describe this region. Archetypes are causal apprehensions of acausal energy as this flows from the acausal into our causal. The 'Tree of Wyrd' is a basic description *(or "map")* of this region – the Abyss, the nexion itself. Below the Abyss, apprehension depends on both symbols and words *(where symbols here refers to both sigils/artistic representation, etc. and motifs/myths/archetypal forms, etc.)* Beyond the Abyss, is causal apprehension: we can approach this via abstract symbols *(such as the Star Game).*

An Aeon is a particular ordering of the causal on Earth which is manifest as a civilization – i.e. an increasing of the acausal, usually at a specified place/area for a specified period of *(linear)* time. This increase affects individuals: at first only those in proximity with the center, and then later via diffusion others as well. This ordering is regarded as a natural process which occurs because of the nature of the acausal and causal. However, esoteric tradition maintains that this ordering has to varying extents been 'altered' by individuals: in the beginnings as a mostly unconscious process. *(See other MSS particularly 'The Dark Gods' and those relating to Aeonics.)*

'Magick' is simply the presencing of acausal energy in the causal – for 'external' magick, via the intent or desire of the individual toward another causal aspect *(which includes other individuals)*; for 'internal' magick, toward the psyche.[3]



[3] Note: These are generalized descriptions of somewhat complicated processes – but they describe the basics involved.

Esoteric Tradition

Abyss:

One of the 'secrets' of the Abyss is contained in the following quote from an 'Alchemical text':

"The secret of the Magus/Mousa who lies beyond the Grade of Magister Templi/Mistress of Earth is a simple unity of two common things. This unity is greater than but built upon the double pelican being inward yet like the stage of Sol, outward though in lesser degree. Here is the living water, AZOTH, which falls upon Earth nurturing it, and from which the seed flowers brighter than the sun. The flower, properly prepared, splits the Heavens – it is the great elixir which comes from this which when taken into the body dissolves both Sol and Luna bringing exaltation. Whosoever takes this elixir will live immortal among the fiery stars…"

This secret is contained in several of the medieval alchemical texts: from the double pelican comes Azoth. The 'seed' must be watered by this living water – from this, given certain conditions of preparation *(i.e. nurture)* the seed flowers. The seed, note, is watered in Earth. From this flower, the final elixir is prepared.

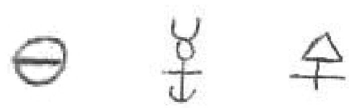
Alchemical Texts:

Those which have become public over the centuries fall into three groups. To the first belongs those who basic symbolism *(of the alchemical stages, processes and so on)* is basically seven-fold; the second group contains those based upon other symbolism *(sometimes twelve, sometimes ten, fourteen)*; while the third group contains no 'numerical' system for classification or a mixture of several. *(For earlier allusions to the Septenary see the works of Robert Fludd.)*

It should be obvious that those deserving serious study belong to the first group.

Tarot:

The symbolism of the cards are representations of archetypal forms – thus the seven basic archetypes *(q.v. The seven spheres and their correspondences)* are represented in their three-fold forms:



These form the 'Major Arcana' and describe, on one level, the pathways. These are basically the 'images/roles' which both unconsciously and consciously affect the individual psyche – from both within, and without. Quite often, these images/roles are projected, unconsciously, onto other individuals – that is, others are 'classified' according to those types. *(This is particularly true of the 'opposite sex' where sexual energies are involved: for example, a man may see a woman who attracts him (his 'anima') in the 'role' of High Priestess, or Mistress of earth or The Star.)* The cards are means to explore these aspects of each individual – enabling *(via the workings with the spheres and pathways – when done solo* ***and*** *with the companion)* a 'with-

drawing of the projections' and consequently an understanding of the essence: i.e. an appreciation of the fundamental energies as those energies are, without the distortion of the 'ego'. In the symbolic sense, this is the beginning of Adepthood *(or the Jungian 'individuation').*

The four 'Suites' are basically representations of the 'self-image' *(symbolically, the stage beyond the 'ego': represented by the Major Arcana).* In terms of developing consciousness – i.e. the seven-fold way – the 'Court cards' of the Suites represent the roles often assumed by the Adept (or in another sense, the energy which 'possess' the individual who has reached that stage).

The forces/energies appropriate to individual wyrd would be another description. In terms of the Septenary, the Major Arcana relate to the spheres of the Moon and Mercury *(the Unconscious, and the Unconscious becoming conscious – as well as the Unconscious possessing the individual: these are the spheres of the 'ego'):* the Court cards to the next four stages from Venus to Jupiter *(i.e. they re-present the energies symbolized by those spheres).* For the individual undergoing magickal training, these energies are manifest after the rite of External Adept: their experience, and conscious understanding, marks the progress from Novice to full Adept *(i.e. Internal Adept).* Put simply, this means that although the External Adept may *(and indeed should)* have consciously understood the images/roles of the Major Arcana' *(i.e. be on the way to 'self-hood')* through withdrawal of projections (etc.) he/she is still affected by the energies represented by the 'roles/images' of the Court cards *(again, this influence is still partly unconscious although many External Adepts do not realize this).* The integration of these aspects leads to Adeptship proper.

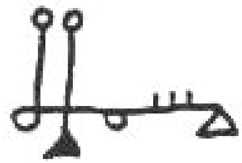
Esoterically, each card *('image/role/archetype)* will vary from individual to individual although there will always be the same outward form. Thus, some details may not be the same. What is important is that a static image *(as for example in a 'published' version of the Tarot cards drawn by one artists)* portrays the essence – the 'numinous or 'mystical' essence – this being manifest in certain symbolism *(for which see the Order descriptions of the cards).* Such static representations can never be perfect – since the images possess life, and life is in a state of flux. What such static representations can do *(depending on both the artistic skill of the artist and their 'intuition' and magickal understanding)* is approach or try and approach the 'perfect' depiction. Depending on this, static versions *(as in Tarot packs)* may or may not 'work' as instruments to open the inner pathways. In essence: a static image should convey the necessary symbolism in an inspiring way.

<u>Star Game:</u>

On the individual level, the Septenary Star Game represents in abstract symbols, the archetypal forms of the spheres and the pathways – on both their causal and acausal aspects. This enables apprehension of the appropriate energies as those energies are: i.e. in their 'chaotic' essence *(unbound by the illusion of 'opposites' – opposites implicit in all language and 'words'/names).* This apprehension is one of the fundamental aims of the Internal Adept.[4]

[4] Note: The 'advanced form' of the Game with its null squares is a more complete representation – i.e. an <u>accurate</u> one. However, understanding of this form is usually only possible after mastery of the Sep-

In general, what the tarot is to an Initiate and Eternal Adept, the Star Game is to the Internal Adept.



tenary version *(such mastery being in itself quite difficult).* In all probability, in the future Adepts will be able to master the advanced form without first attempting the Septenary form.

Notes on Some Terms Used

Archetypes:

This terminology derives from the works of Jung, although it is used, esoterically, in a specific way. Esoterically, an archetype is regarded as an apprehension, by an individual, of acausal energies. This apprehension may be conscious, or it may be unconscious – that is, it is presented to the consciousness of the individual by psychic processes such as dreams, inspirational works of Art or the process of living *(as when, for instance, an individual 'sees' a real person in an archetypal way: believes them to be such an archetypal figure).*

The fundamental archetypes, perceived by the individual on an individual level, are depicted in the Tarot: as the 'Major Arcana' and the Court cards of the Suites. These are depictions of archetypal forms.

Essentially, each individual possess within themselves *(in their 'psyche')* all the archetypal forms: either 'male' *(or solar)* and 'female' *(or lunar).* Most of these are 'hidden' from consciousness and most remain dormant. Magickal training awakens these forms, brings them into consciousness and then strips them of their 'forms': leaving 'pure' archetypal *(or 'acausal')* energy. This energy becomes the Adept.[5]

As used by Adepts of the sevenfold way, 'archetype' is a development of Jung's terminology, and replaces the term "image" which had been in use before.

Psyche:

As used esoterically, this refers to the latent or 'hidden' aspects of an individual's consciousness. An important part of the psyche is the 'unconscious' – that area of the psyche of which the individual is unaware *(in the sense of not being able to explain/understand it in its essence)* and where the archetypes may be said to 'reside'.

By 'latent' is meant: capable of development. The psyche thus contains the potential of the 'Self'. Thus the psyche may be seen as both 'above' and 'below' what a particular individual is at a certain moment of time: there is usually something 'unconscious' as there is usually the potential of future development *(toward greater consciousness).* This is simply another way of saying that archetypal images, the ego, the self, and the 'Immortal' *(this latter as the last stage of the seven-fold way)* are all part of the psyche.

Ego; Self:

The 'ego' is that aspect of the psyche of an individual which relates to the 'I' – that is, the perception is limited to the immediate concerns/needs of the individual. An individual possessed by the 'ego' is an individual sway to mostly unconscious desires/needs - that is, in thrall to archetypes and their manifestation. Esoterically, an

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[5] Note: this 'energy' – still causally presenced as the individual *(in terms of 'self')* – is earthed and conducted away in the passing of the Abyss: it is made Null/Void, returning the individual to 'primal Chaos'.

important aspect of this is when an individual is 'possessed' by the symbolism of the unconscious and sees aspects of external life as 'portents' of this unconscious *(which may be projected as 'God'/gods/demons: i.e. as deriving from these forms).* This manifests itself, for instance, in the individual immersed in dream symbolism *(and the 'interpretations')*, in 'messages from the unconscious' *(and their 'interpretation')* – be these from 'God/gods/demons etc. – and in those 'causal' systems *(like the Tarot, I Ching etc. etc.)* which they believe can 'explain' their life. In contradistinction, the esoteric Novice treats all forms of such symbolism with a certain disdain – a mere means: not an end in itself.

In the development of an individual as an individual develops naturally *(i.e. without the aid of esoteric Arts)* the 'ego' stage lasts from youth to middle-age: there is a need to establish an outward 'role' *(in society/clan etc.),* to find a 'mate' and propagate and to care for the physical/material needs/pleasures.

The 'self' is the 'stage' beyond this – when there is an apprehension *(often only intuitive outside of magick)* of (a) the wyrd of the individual and (b) the separate existence of other individuals as those individuals are in themselves. Put simply, (b) involves a degree of 'empathy'. In the natural state, the self may evolve in 'middle age' or before – and often arises as a consequence of formative experiences *(e.g. experience of war; personal loss; tragedy*). In the natural state *(because the unconscious has not been properly experienced and integrated)* there is almost always a conflict with the 'ego' desires/pressures so that the insight, given by the self, is sometimes lost by the individual who returns to an 'ego' existence. The 'wisdom' of 'old age' is the gradual resolution of this conflict in favor of the self.

In the past, the striving of an individual psyche for self-hood was often represented by myths and legends.

Another term for 'self-hood' *(the living of the role of the self – where the perception of 'Time' differs from that of the 'ego')* is 'individuation' *(q.v. The works of Jung).* Esoterically, self-hood/individuation is Adeptship – <u>but Adeptship implies much more than 'individuation</u>. It implies a conscious, rational understanding of one's self and that of others as well as skill/mastery of esoteric Arts and techniques. It also implies a 'cosmic'/Aeonic perspective to the Wyrd and the self. Individuation may be seen as a natural stage, achieved by the natural process of living *(for some, at least)* whereas Adeptship is a goal attained by following an esoteric Way; that is, which results from Initiation into the mysteries. As such, Adeptship contains individuation, but is greater than it. Also, individuation is itself only a stage: there are stages beyond even this: it is not the end of personal development *(as some 'Jungians' maintain).* Beyond, lies the ordeal of the Abyss and the birth of the Master/Mistress – beyond them lies Immortality.

Expressed simply, the 'ego' has no perception of acausal 'time' – but is unconsciously affected by acausal energies; the 'self' has some perception of acausal 'time' and is less affected by acausal energies. The Adept has learnt to control the <u>personal</u> acausal energies of the psyche *(external/internal magick)* – there still remains, however, 'Aeonic' energies which affect even the self. Control/mastery of these takes he individual beyond the Abyss.

Attributions of the Runes

ᚠ	animals
ᚢ	strength
ᚦ	Loki/night
ᚫ	Odin
ᚱ	movement
h	fire
ᚷ	gift
ᚹ	Laughter/mead
ᚻ	thunder
ᚾ	Wyrd
ᛁ	Ice
ᛄ	year/'time'
ᛇ	sorcery
ᛈ	moon
ᛉ	defense/life

ᛋ	**sun**
ᛏ	**Thor**
ᛒ	**Earth *(as goddess)***
ᛖ	**war/strife**
ᛗ	**family/kin**
ᛚ	**water**
ᛝ	**the folk**
ᛟ	**the folk-land**
ᛞ	**day**

Musick, Incense, Forms and Reflexive colors

1) Musick, Incense and Forms

Moon	G major	Trapezoid	Hazel	
Mercury	E minor	Tetrahedron	Yew	
Venus	F sharp	Pyramid	Black Poplar	
Sun	D minor	Cuboid	Oak	
Mars	C major	Octahedron	Alder	
Jupiter	B flat	Icosahedron	Beech	
Saturn	A flat	Dodecahedron	Ash	

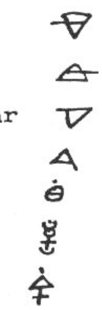
2) Reflexive colors

C	Bright red
G	Orange
D	Yellow
A	Green *(viridian)*
E	Blue
F	Dark red
B	Indigo
F sharp	Violet
C sharp	Purple
A flat	Black
E flat	Xanthin
B flat	Tyrian purple

The author’s original page on “Musick, Incense, Forms and Reflexive colors”.

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Symbols and Being

The following Order MS is fairly technical and is intended as an instructional text for aspirant Internal Adepts. It explains in great detail the philosophy that underlies the perception appropriate to an Internal Adept and in this sense is exceptionally valuable.

Just as no one can attain the Grade of Magister Templi/Mistress of Earth without producing a significant contribution to human knowledge *(or in the case of the artistic, an exceptional work of Art)* so no one can attain the Grade of Internal Adept without a thorough understanding of the Star Game and its symbolic principles. The Order MS 'Symbols and Being' should help in this quest for understanding.

Symbols and Being

Abstract:

Using Heidegger's interpretation of Being and Seienden as starting point, the being of man is shown to be derived from being change and a new interpretation of man's being is achieved – that of the acausal. This concept of the acausal, and that of change, as explained in terms of both Heidegger's philosophy and that of the Pre-Socratics. Using the acausal, thought, language and man's individuality are explained. The paper continues with an analysis of the foundations of mathematics, since mathematical thought, reinterpreted in the light of the acausal, is shown to be of fundamental importance for an understanding of man's being. The paper concludes with a brief examination of Art and modern physics.

1) Introduction – The Acausal:

Since Being is an issue for man, man interprets causally because everyday Dasein, the Dasein which takes time (2), can be characterized as causal, or that interpretation of Being as beings which is the 'there-is'. However, man interprets other than causally: this other interpretation, which is prior to the causal by reason of its existence, may be termed 'acausal' *(a-causal: with-out the causal)* – and this acausal is what Homer, in the "Iliad", speaks of when he says Calchas is the most wise seer because he understands all that is, was and will be. Heidegger understands this as revealment and concealment (3) or, elsewhere (4) as un-hiddenness, and the 'primordial time' of his "Sein und Zeit" is akin to this acausal or potentiality of man's being, so that what he terms 'building' and 'dwelling' are implicit within it. In a sense to be established later *(Section '3' below)* it is physis, **φύσις**, an unfolding.

Further, acausal may be suggested as an interpretation of Anaximander's **αδικία** – it is through **τό χρεών** that **δίκη** becomes much later, **λόγος.** Understood thus, **δίκη** suggests causal. However, these correlations are, at best, hints concerning the nature of the causal and the acausal – their true description, and thus that of Being and being as beings, can only be, as will be shown later, symbolic, through mathematics.

Yet, by distinguishing in this manner between the causal and the acausal at the outset of the inquiry into Being, it is possible to arrive at a clearer understanding of being, since this duality, expressive of the nature of Seienden and disclosed in man, enables a hermeneutic to be established which is at once more accessible and clearer than the methodology of phenomenology or the hermeneutic of thought achieved by the 'later' Heidegger. It will be shown that this new hermeneutic is mathematical because of the nature of the acausal.

The fundamental characterization of the causal is consciousness, that of the acausal, the unconscious[1]. This conscious horizon may be expressed, in terms of the history of Being, by thought and feeling, the unconscious by sensation and intuition, where these terms are to be understood, for the moment, psychologically (6) ontologically, they are derived below (section 3).

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[1] See section (3) below.

The beginning of the unconcealment of Being is, however, not something that can be said, as Heidegger maintains (7), but rather something that can be experienced, numinously: **ἐνέργεια**, activity as the early Greeks understood it (8). This experiencing is the symbol from which word derives. For man, thought is part of this unconcealment – intuition the other, since Being possesses as potentiality in the change that is man not only thought but also symbol, and this symbolic perception of Being, this experiencing of Being as the One, as that which presences or transforms, is explicit for Western philosophy in the Pre-Socratics. As Tao, this perception is today becoming understood again, and with Heidegger the task of its understanding is begun.

As discourse may be said to be a fundamental expression of man's being in the world (9), so may symbolism be said to be a fundamental expression of man's being or essence. As the potentiality of thought may be expressed as discourse, so may the potentiality of the symbol be described as sensation, and the symbol is both prior to thought and beyond it. As it is projected externally by the process that is Being's change, it is abstracted and loses part of the numinosity that is characteristic of it as an essence: when it is wholly external to man's being, as appearance or an existent, it has become a sign. Change, which unfolds Being as man, is, for Heraclitus (10) conflict or discord, **πόλεμος**. An essence, as that from which something emerges (**άρχή**), (11) is an archetype (12), when seen optically.

This gradual withdrawal of experiencing is the beginning of language and thought, and the intentionality of consciousness that Husserl described results from this withdrawal. As experiencing declines, projection increases. Individuality is itself a consequence of Being's change, and this change is already present in Being as the process that is abstraction is present as a possibility within man's being – the realization of this possibility, through change, is itself the history of Being.

Since the symbol, as symbol and sign, is prior to thought and, authentically, beyond it, it alone can explicate man's being. This explication takes the form of the mathematical where by the mathematical is meant the primordial (**λόγος**) that exists by virtue of man's subjective participation in the world, and it is from this **λόγος** that logic, as reasoning, develops through the change of Being. A symbol is beyond thought because authentic existence, the returning and reclaiming of **ἐνέργεια** through questioning, is a return to the unity of causal and acausal, a unity existing as **άρχή**.

2) <u>The Fundamental Symbols – being and Change</u>:

The most fundamental symbol is being; from Being there is change. The abstraction of change *(as a consequence of man's being)* is the idea of extension which leads to the concept of transformation or potentiality[2]. Potentiality itself is implicit within Being, and through man's existence this potentiality becomes the striving toward authenticity.

Mathematics, as will become clear, being a learning of things as they are (*mathesis*, **μάθησις**) is the abstraction of the essence through the process of intuition and thought. Thought abstracts Being's change and this abstraction takes the form of ideas and concepts, **ἰδεα** as Plato understands it (13). Historically, there is a symbol, often

[2] This is explained in more detail in section (3) below.

‘a priori’ as Being itself can be understood, through abstraction, as an ‘a priori’ symbol, then thought forms this symbol into an idea through the separation of **φύσις** and the limiting of **’άπειρον**, the limit-less (14). Intuition is the perception of the symbol as symbol in its numinous essence, a letting-be that participates in he unfolding of being, and this perception is both a participation and an identification, where identification, where identification is the transforming of an idea, by thought, into its original essence *(cf. the phenomenological method),* and accordingly, mathematics, which is both this intuition and thought as process because of man’s being, embodies an authentic hermeneutic, representing *(re-presencing)* the causal.

An idea is not an essence – the symbol is essence which thought abstracts or covers up, and each idea has its foundation in a symbol. Mathematics, as understood today, is the result of thought, an axiomatic project according to Heidegger (15); that is, mathematics has become divorced from its intuitive foundation in the symbol and a return to that foundation enables mathematics to describe man’s being more authentically than either phenomenology conceived as a methodology or logos understood as a re-collection by Heidegger (16). Through mathematics, re-founded, it is possible to achieve not only the uncovering of an idea to reveal its essence, but also authentic existence: Heidegger’s questioning of being begins the task of authenticity, it does not achieve it. This authenticity is possible through the use of an ontologically guaranteed mathematical symbolism instead of language as a means of uncovering Being.

The idea of the essence that is the symbol change is extension: the idea of the essence that is Being is unity, and the idea of change leads, through abstraction, to the concept of transformation, **άλλοιιοσις**, or duration. This duration, by identification with man’s terminality, embodies time, and accordingly time is understood as implicit in man’s being, projected onto the world as an idea. Abstractly, this duration is the continuum and the concept of number: thought’s perception of change as it issues in man through apprehension of individuality. Only change exists for Being, not time or number. Further, the concept of ‘set’ derives from that of continuum and number, since intuitively a set is a totality or aggregate.

3) <u>Individuality and Authentic Existence:</u>

Man exists because Being, precensing, is transmuted (17) – that is, because of change. Man, as change of Being, is a transforming, an evolution; historically or causally, this process is the history of Being, conceived by Hegel as a dialectic. Yet this history has as its goal the very Being from which it is derived – the returning of man to the unity of Being. To return necessitates disclosure, the revealing of Being through authenticity. Authentic existence, being the drawing toward unity of the causal and acausal interpretations *(what Jung* (18) *has described as individuation)* is a home-coming *(to use a term of Heidegger’s)*, a re-living of symbols and a re-participation that involves the withdrawal of projections from the idea to the essence.

Yet it is only a transition, a stillness and a non-transforming, such stillness revealing itself through mathematics, as logos. As such, it reveals **άρχή** as **τό ’άπειρον**.

Man as a disclosure of being, is primordially a participation in Being: for this disclosure of Being there is no logos in Plato’s sense, only an identification. There is possession by symbols and their possibilities *(the ‘unconscious’)* and not yet possession

of them as occurs when logos transforms through **ιδεα** into 'reason'. Before this transformation there is no individuality because individuality (as a condition of Being) is the process of abstraction that transforms **θύσις** into **λόγος** as reason. Collectivity is primordial: through Being's change, grounded as man's dichotomy because of such unfolding, this becomes individuality, the consciousness of identity, as idea, has replaced it. In speaking about individuality one is already speaking about the change of **λόγος** – from participation to the Word. **Θάσις** through **πόλεμος** has become **νοῦς** *(mind),* and there is **διαλεκτική** (19). This change is already foreshadowed in Heraclitus, as the genesis of the Aristotlean opposites (20). With Anaximander, this transforming is not yet evident: participation in the One, although subject to change, returns – **άρχή** is still the limit-less, **τό 'άπειρον.** There is no separation, no opposition between Being and existents. For Anaximander, therefore, there is no geographer, or meteorologist, or historian – only knowledge *(participation)* of all as it is. And it is because of change that abstraction must be returned, through mathematics, to this participation: change has caused the separation and change will re-presence the separated. Such a return is authentic existence.

This participation to the Word takes the form of the change of Being through intuition, sensation, feeling and finally thought, all of which are conditions of man's being in the world, or how Being first shows itself through its unfolding. Intuition is unconscious *(acausal)* perception, sensation the conscious perception which arises when participation becomes transformed to identity. Feeling already implies idea – as value, judgement and finally 'truth' **θύσις** has become **λόγος,** the Word.

Optically, language may be said to consist of words or signs in the form of propositions, where a proposition may be defined as the substance of what is asserted by means of a combination of such words or signs, either true or false. The words or signs, as abstractions resulting from symbols, are placed in combination by thought either through identification or participation. For the latter, they are primordial, and this primordiality takes the form of poetry which is 'true' insofar as it is experienced and re-present the symbols of Being from which it is derived, through words, thus revealing Being. Abstractly, through identification, such combinations are propositions, true or false because of logos as into objective truth *(or falsity)* by identification, through idea to the essence: what is as appearance, and how what is abstracted is denoted by such appearance. That is, truth itself implies, through denoting.

4) <u>**Art and Mathematics**</u>

i) Art

As Being unfolds through participation to discourse, existents, as appearance, predominate and the sense of Being that is characteristic of the numinous is lost or covered up. From being a questioning, man has himself become a subject of thought. This abstraction takes the form of technics *(q.v. techne,* **τέχνη***)*, the construction, through a wresting away from Being, of tools and things as existents deriving from them, not immediately possessed of participation, that is, capable of manual production from naturally occuring substances and materials, and with technics potentiality, as an uncovering, is itself lost in place of abstraction. There is organization beyond the authentic participation that characterized the first unfolding of Being. In language, also, the process of technics occurs, logos as appearance, and the captivation of beings (21)

synonymous with the organization of the 'they' (22) through the goal of inauthenticity. The works of art which still possess the numinosum do so in spite of this organization or denotation (23), as a drawing down of Being. Such works are archetypal, participating in the symbols of Being by unfolding Being through those symbols of transformation.

Through these works *(but not only them)* authentic existence becomes a possibility since, as a looking forward to and a looking back, they realize partially the unity of causal and acausal, participation and abstraction, that is authenticity for man transformed through technics. This authenticity is not just a returning *(as Heidegger believes)* but also a rising up because it is built on and dwells in Being as an unfolding. Hence the necessity of understanding the history of Being as a record of this unfolding and concealment through mathematics.

Aesthetically, a work of art is 'true' if it symbolically preserves Being as an unfolding and looks forward to authenticity: if it re-presents Being and anticipates it. As a representation of Being, mathematics is the true work of art which reveals Being and beings as Being, to man.

ii) Mathematics

Modern science, starting with Galileo, takes the process of abstraction further, into things themselves. Heidegger (24) claims mathematics makes this modern science possible, and, in a sense, this is a true, if limited, appreciation of mathematics. The learning that is 'mathesis' is not merely a causal learning, an analysis of things as they appear, but, equally, the things as they are, as intuition understands or knows. Intuition, however, understands them as symbols of Being, and this kind of knowing is already implied in the Greek concept of mathematics. For Aristotle, the potential for motion in a body lay in that body itself – it was already present, as a kind of knowing as well as describing the motion in relation to others, as a transforming. With Galileo and Newton, this intuition or knowledge of the unity, had receded, leaving abstraction predominant. Yet this intuition never actually disappeared as the 'a priori' it gave substance to scientific laws and provided the basis for much mathematical development[3] .

Modern physics particularly has tried to dispense with this mathematical knowing and as a consequence has established a body of facts that reveals only what is projected, not what is revealed by things o existents as they are. We say 'space-time is curved', for example, without fully understanding that we project curved space-time, as abstracts, onto what we have abstracted as 'space' and 'time', these abstracts supposedly existing independently of man, as 'facts'. Yet, ultimately, these abstracts are established from symbols – and it is in the symbols, as opposed to the projections, that knowledge resides. Should this knowing replace the 'knowledge' of 'facts' or projections, a revolution of thought will result, and what is noble in man will be returned.

[3] Q.v. Popper's notion of intuition and cosmology as the genesis of scientific theories (25).

References

1) Heidegger, M: “Being and Time” (Basil Blackwell, 1962), p.67
2) “Being and Time”, p. 457
3) Heidegger: “Der Spruch des Anaximander” in “Early Greek Thinking” (Harper & Row, 1975)
4) Heidegger: “On the Essence of Truth” in “Basic Writings” (Routledge & Kegan Paul, 1978) pp. 127-141. See also “Introduction to Metaphysics” (Yale University Press, 1959) pp.102-3
5) “Introduction to Metaphysics” p. 62ff
6) Jung, C.G.:”Psychological Types” Vol.6 of Collected Works: Routledge & Kegan Paul, 1971) chap. XI
7) Heidegger: “On Time and Being” (Harper & Row, 1972) p.7
8) Compare its usage in Aristotle’s “Nichomachean Ethics”, 1098 b, 33
9) Heidegger: “Being and Time” p. 203ff
10) Frag. 53
11) Anaximander as given by Simplicius, “Physics”, 24, 13
12) Jung, C.G.: “The Archetypes and the Collective Unconscious” (Vol.9, Part I, of Collected Works: Routledge & Kegan Paul, 2nd ed., 1968 pp. 3-41
13) “Republic”, X, 596
14) Anaximander. See (11). **το χρών** is synonymous with change.
15) “What is a Thing,” (Henry Regnery Co., Chicago, 1967) p. 68f
16) “Introduction to metaphysics” p.128f
17) Heidegger: “On Time and Being” p.6
18) “The Archetypes and the Collective Unconscious” chap. VI
19) Plato: “Republic” VII, 534
20) Frag. 76
21) Heidegger: “Introduction to Metaphysics” p. 141f
22) Heidegger: “Being and Time” p. 222f
23) Heidegger: “Introduction to Metaphysics” p. 149ff
24) “What is a Thing?”, passim
25) Popper, K: “The Logic of Scientific Discovery” (Hutchinson, 1972).

Time and Being

Being is apprehended through Time, and Time is an expression of the fundamental nature of change that governs the cosmos. Time is Being's extension and expresses the evolution of Being itself.

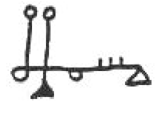
Being is the limit-less change, and may be expressed in terms of duality. This duality is explicated by Time as the causal and the acausal which themselves can be symbolized as spaces, causal spaces having three spatial dimensions and one dimension of linear *(or causal)* time, acausal space having an at present unspecified number of spatial dimensions and three dimensions of causal time forming one acausal dimension. As an approximation, causal space may be considered as governed by laws based on four dimensions and represented by the physical universe as this term is normally understood; acausal space may be considered as a parallel universe governed by acausal laws of geometry.

Life is the coincidence of this duality, and human consciousness/Thought the mergence of the causal and the acausal. The perception of the senses is based on causal time while acausal perception has hitherto been explicated very approximately by the numinous and such phenomena as intuition and dreams. The real beginnings of acausal perception lie in the development of a numinous, abstract symbolism.

An individual, because of consciousness, is an expression of Being becoming and such becoming implies, for the individual, an increase in consciousness implying the development of both causal and acausal perception. Such an evolution of individual consciousness is approximated by the stages of the seven-fold Way, involving as it does the development of logical and rational/scientific understanding together with an apprehension, via abstract symbolism and numinous participation, of the acausal.

Individual consciousness, being the mergence of the causal and the acausal, achieves its aim in the balance of both and this implies the expansion of the consciousness into the realm of the acausal. Death in the individual is the cessation of the causal aspect *(that is, participation in causal space)* although the acausal aspect, if developed during causal existence, continues, the nature of such existence being explicable at present only via symbolism.

Thought admits of a division into three fundamental modes expressive of the nature of the mergence of causal and acausal and in the individual one of these modes predominates, determining the life of that individual. The first mode is expressive of 'ego' existence and involves a limited perception of Time; the second mode is expressive of 'self' existence and involves a greater perception of Time – that is, an awareness of the acausal. The third mode involves a mixture of both of the former. However, these modes all form the ground from which the becoming of Being derives, and are the beginning from which increased individual perception may arise. 'Will to Power', Art, numinous experience are all pointers away from this beginning.



Advanced Star Game

The advanced Star Game consists of the seven boards as in the Septenary version – together with the same number and distribution of pieces – but <u>each</u> of the seven boards consists of <u>4 levels</u>:

The first level of each board consists of the ordinary 18 black and white square board. The second level has eight squares with 4 on either side consisting of 3 squares in a row and 1 in front. The third level consists of one square, and the fourth level of 4 squares. These levels are on both sides of the board as in the illustration.

Thus each board *(which represents a sphere of the Septenary)* has 18 squares plus 26, making 44 in all. There are thus 308 squares in total in the advanced game. Further, there are some additional pieces, as described below.

This version of the game is a <u>complete and full representation of the Septenary system</u>: each board represents the connections or pathways between the levels or spheres. For instance, the black squares on levels 2 and 4 *(8 plus 4 squares)* are the acausal paths or connections from that sphere to all the other spheres. The other side of the board *(the 9 white squares on the first level plus 12 squares of levels 2 and 4)* represent the causal connections from that sphere. In one sense the causal connections are the 'outgoing' connections *(or exits)* and the acausal 'incoming' connections *(or entrances)* to the pathways *(or tunnels).* The two squares of level 3 *(one on each side of the board – again representing the acausal and causal aspects)* are 'null squares'. These null squares represent the connection to the Abyss – that is, they symbolize the random element always present. In the actual playing of the advanced game these squares are important – any piece which is placed on them is automatically changed into another piece selected at random. This random selection is done by a process determined before the game starts by the player or players: the most favored method being to choose, without looking, from the spare pieces. This choice is done by the player whose piece has moved to the square. The chosen piece can be either white or black, and a piece on a null square – once it has been changed at random – can move to other squares according to what type of piece it is. Thus, a ɵ (ɵ) piece could move up or down one level only, while a ⚴(⚴) piece could move to any vacant square on any level or board. To facilitate the random choice, a complete spare set of pieces is kept for this specific purpose and these pieces are used for this purpose only. Thus, as the game progresses, the choice of pieces becomes more limited.

<u>Pieces:</u>

There are two extra sets of all nine pieces for each player making thus five sets for white and five sets for black. Hence, over the 308 squares there are 90 pieces.

Three sets are placed for each player *(or 'side')* as in the Septenary game. The two additional sets are places as follows:

- One set of black pieces on the black squares of levels 2 and 4 of the Sirius board.
- One set of black pieces on the black squares of levels 2 and 4 of the Arcturus board.
- One set of white pieces on the white squares of levels 2 and 4 of the Sirius board.

- One set of the white pieces on the white squares of levels 2 and 4 of the Arcturus board. *(See illustration.)*

  The null squares on Sirius and Arcturus are left vacant.

Moves:

The pieces follow the same rules of movement and transformation as in the Septenary game.

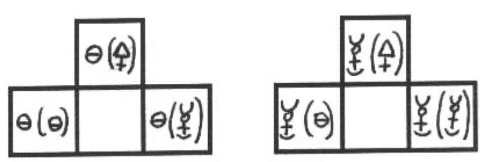
However, when a piece is on any of the levels *(that is, 2, 3 or 4)* of any board a move up or down a level is regarded as the equivalent of a move up and down the seven boards.

Thus for example, an ⊖ (⊖) piece on a black square on level 2 of the Sirius board may move *(provided the squares moved to are vacant at the time)* across level 2 to another black square or up to the black square of level 3 *(the null square – where it will be changed at random)* or down to a black square on level 1. A ⊖ (⊖) piece on level 4 may move across the squares on level 4 to another black square, or it may move onto a vacant square of the same color on Arcturus. Level 4 may therefore be regarded as a 'stepping board' to other boards.

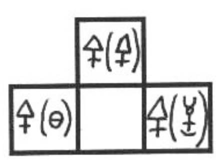
Another example: a [symbol] ( ) piece on level 2 of Sirius may move to any vacant square on level 2, up to level 3, or up to level 4 *(any vacant square, or down to any vacant square on level 1.)* These moves are possible because a [symbol] ( ) piece has '2 degrees' of freedom. If the [symbol] ( ) piece was on, say, level 2 on Arcturus, it could move down to level 4 of Sirius *(but not any further).* Similarly, a [symbol] ( ) piece of level 4 could move if it was on, say, Arcturus, to any vacant square on level 1 of Antares or any vacant square on level 2 of Antares *(either side – that is, either the 'causal' or 'acausal' side).*

It is simply a question of looking at the levels either up or down for 'degrees of freedom'. Thus an [symbol] ( ) piece, having unlimited degrees of freedom, could move from any level on any board to any other level on any board.

The [symbol] ([symbol]) piece if on any square on Naos any capture any piece of the opposite color on any square and any level of any board except Naos.

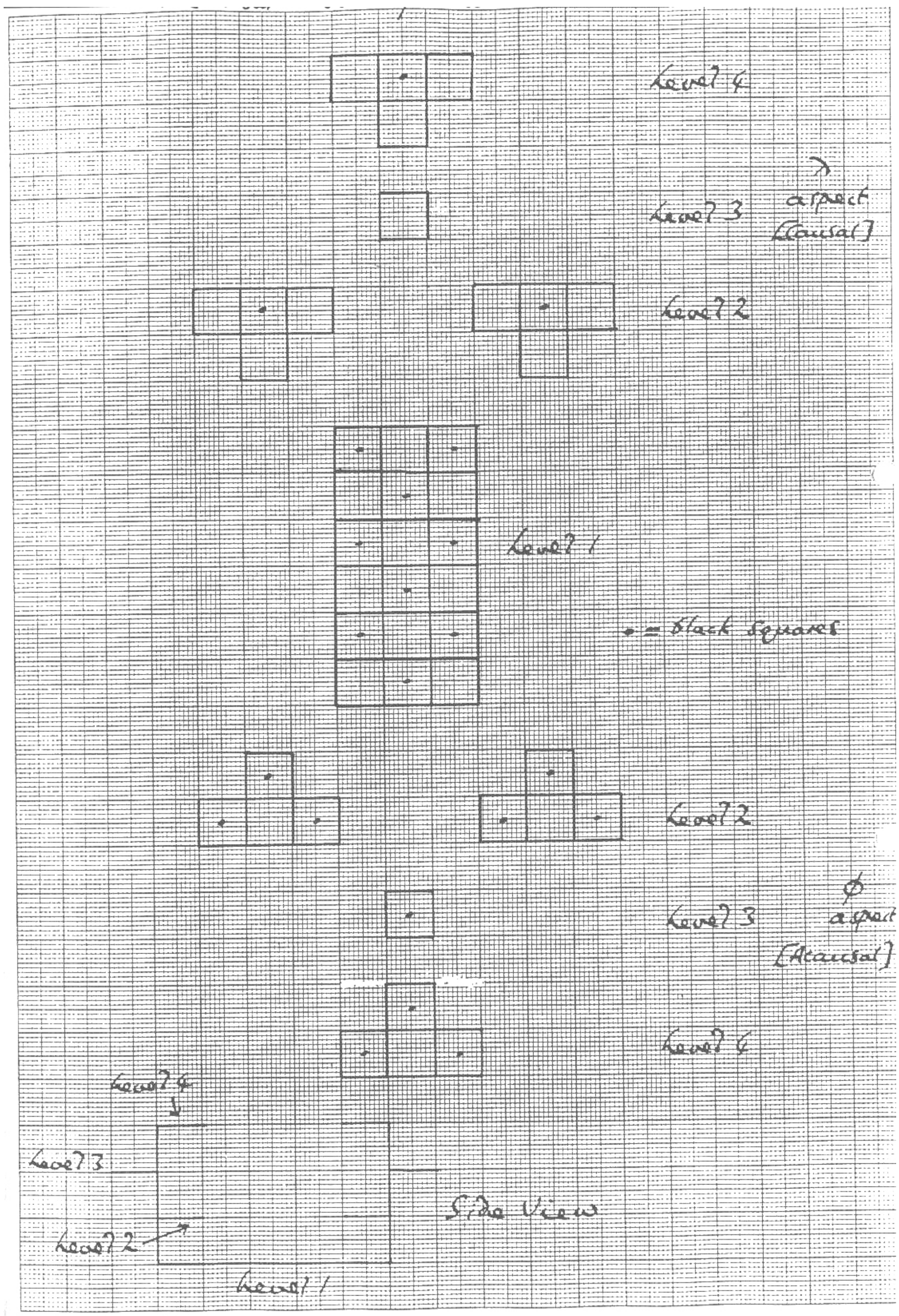


Level 2



Level 4

Illustration "Advanced Star Game"



The Forbidden Alchemy

An Introduction to Esoteric Black Magick

Genuine alchemy takes two basic forms: first, the exploration concerning the transforming of matter; and, second, the psychological- magickal. The secret of the first form is the interaction between the alchemist and the substance undergoing transformation by chemical or other means. That is, the alchemist in a subtle *('Occult')* way aids the transformations being the creation of an Elixir of Immortality. For the alchemist following this form of alchemy, the changing of 'base metals' into gold was only a stage on the way to the ultimate goal.

The second form of alchemy is concerned with changing the alchemist - and this requires following certain specific and often complicated procedures. The aim here is 'Adeptship': the emergence of a new individual from the ashes of the old. The ultimate goal is still 'Immortality', but a directly achieved one, rather than, as in the first form, the creation of an Elixir which is taken by the alchemist over a period of time. The exact nature of this 'Immortality' was the subject of much speculation.

Two aspects of this second type of alchemy - the 'forbidden alchemy' - have come to light over the last hundred years or so. However, these two aspects - crucial as they both are to the genuine esoteric Art -make up only a part of the forbidden system.

The first of these to receive attention was the sexual element that is involved in achieving the stated goal. The second is the 'psychological' where the processes, methods and symbols are understood *(by e.g., Carl Jung et al)* as representing the usually unconscious striving of the individual psyche for 'wholeness' or 'individuation'.

In reality, the forbidden alchemy was a burgeoning science *(or a practical way of living as some would prefer to say)* which over a long period of time came to recognize that to achieve the stated goal of Immortality and/or Occult-Magickal Adeptship, it was necessary not only to symbolize certain natural energies and certain states of 'being', but also to employ at certain stages a practical sexual element.

These ideas - developed in the Middle Ages and handed down in some of the now famous alchemical texts - were themselves a continuation of earlier ones: particularly those of some of the mystery schools of Ancient Greece. At the time the texts were written, Western Europe was under the totalitarian yoke of the Nazarene church, and part of the reason for the obscurity of the texts was because the basic ideas were heretical - the desire to obtain an Immortality independent of 'God', and the sexual nature of some of the workings. The rest of the obscurity was due to: (a) the complex nature of the ideas themselves, with a confusion of 'theologies' and (b) a deliberate desire to make the texts esoteric, where the secrets could be revealed to trusted Initiates or those already sufficiently enlightened *(that is, free from the mental tyranny of Nazarene belief)* to grasp them intuitively.

The view held in some circles in recent years of alchemy as a kind of 'Western tantra' is both misleading and inaccurate, as is the belief that it was a purely 'psychological' - as opposed to practical - system. The former view ignores: (i) the vital significance of

the symbolism *(some of which is purely abstract and not 'symbolic')* in making possible advances in thought and understanding; and (ii) the stages beyond those involving sexual activity. The latter view ignores *(or rather misinterprets)* the importance of not only the practical, magical aspects, but also the fact that the forbidden alchemy was essentially a system of self-experiencing in the real world, involving the achievement of specific goals and tasks. This, couple with the sexual aspects, made its Way very different from the inner, contemplative ones which flourished in certain Nazarene institutions.

The fundamental ideas of the forbidden alchemy continued to be developed over the decades and centuries after the preliminary MSS were written, and the tradition that developed was handed on by mostly reclusive Adepts. This tradition may be said to have reached its climax in the 'seven-fold Way'. In the seven-fold Way the fundamental ideas have been clarified and refined as well as extended, and the Way itself is a practical system devoid of both dogma and mysticism. It was, until quite recently, genuinely esoteric.

The fundamental ideas of this Way or 'inner Alchemy' can be briefly stated:

> 1) In the development of self-understanding, as well as in the understanding of both natural and 'Occult' forces, an abstract symbolism is important: such a symbolism allows not only apprehension of those areas *(of consciousness, for example)* not normally amenable to thought *(and thus conscious control and development)* but also develops new areas of consciousness.
>
> The abstract symbolism is of two kinds; the first being the Septenary 'Tree of Wyrd' with the correspondences associated with each sphere and the pathways connecting those sphere; the second being the abstract symbols of The Star Game. The first kind is a development of 'traditional' alchemical symbolism, while the second is a new development entirely, and one which contains the whole of the first.
>
> This first kind enables, on the practical level, the exploration and thus integration/transcendence of the hidden/unconscious/Occult areas of both our own consciousness and the cosmos. This is, in effect, a magickal or alchemical apprenticeship and involves practical work with the symbols - a magickal ritual, for example, being the use of specific symbols representing certain Occult or magickal energies.
>
> The second kind takes the individual beyond this - towards the next stage of our conscious evolution with the development of higher levels of consciousness and new insights.
>
> 2) The practical work involved is divided for convenience into seven stages. Several of these stages involve the individual *(the 'alchemist')* in finding and working with a companion of the opposite sex, some of the work being of a sexual nature. This itself is an exploration of consciousness: a confrontation with the anima/animus and so on.

> Each of these seven stages is represented by a Grade Ritual - a series of task, workings and rituals which develop self-insight and understanding in general, and which enhance the 'Occult' abilities of the individual. By following the stages progressively, and undertaking the appropriate Grade Ritual, the individual will attain insight and ultimately Wisdom: the 'Philosophers' Stone'.
>
> 3) The symbolism of the Tree of Wyrd is derived from representing the forces/energies of the cosmos *(and thus each individual consciousness)* in terms of the duality of causal and acausal - the seven spheres of the tree representing the development *(or rather, the potentiality inherent in each individual's consciousness)* of not only each individual consciousness from unconscious through 'ego' and 'self' to Adepthood and beyond, but also the evolution of the cosmos itself, in terms of its own 'consciousness' or Being.

In the early stages, the causal is often regarded as the 'rational' aspect of the individual psyche, the acausal as the 'unconscious' or magickal aspects. The aim of the early stages of the Way is for the individual to experience *(and develop)* both and then unite them, achieving a transcendence.

What it is important to realize about the seven-fold Way is that it is a complete and practical system, devoid of dogma and mystification, which enables any individual, should they possess the necessary desire, to achieve Adeptship and beyond. It is a unique and esoteric Way which, while firmly rooted in the genuine esotericism of the West, is appropriate to the twenty-first century and beyond: for example, the Star Game contains, in its symbolism and techniques, all the esoteric wisdom of alchemy, magick and the 'Occult' in general as well as being a bridge to the future. It is, in essence, a new form of language - and while this new language, for some, may be difficult at first to learn, it opens up new and exciting areas, new possibilities and new dimensions. In short, it enhances our Being, extending our consciousness.

The tasks and Grade Rituals associated with the seven-fold Way, together with the correspondences, are given in detail in the manuscript 'Physis Magick - A Practical Guide to Becoming an Adept.' Most of this will shortly be published in the book 'Naos - A Guide to Sinister Hermetic Magick'. The rest of this issue of 'Fenrir' is devoted to the Star Game.

Perceptive readers will understand at once why this 'forbidden' alchemy is essentially Black Magick. Quite simply, it is because it allows the evolution of the individual according to their own desires in a practical way. Its essence is practical experience: of Occult/magickal energies *(both causal and acausal - that is, 'light' and 'sinister')* but equally importantly of -life- itself. It is not a 'theoretical' system devoid of personal danger - it is life-enhancing, offering the rewards of the gods, both causal and acausal *(and what is beyond all such opposites - that which can be signified only by Chaos: the origin of Being and Non-Being).*

A brief guide to the seven-stages is given below.

> 1) Undertake ritual of sinister self-Initiation. *(An awakening of the darker/unconscious aspects)*

2) Undertake workings with Septenary spheres and pathways. *(The beginning of making these energies conscious via symbolism).*
Seek and find a suitable companion, and Initiate this individual. *(The beginning of the confrontation of the anima/animus)* Begin to study the Star Game. *(The energies are further objectified and manipulated.)*
3) Begin to organize a working magickal group, with yourself as 'Priest/Priestess' and your companion as 'Priestess/Priest' - perform both ceremonial and hermetic rituals according to your desires. *(This is living the role of 'shadow'/'trickster'/magickian.)* Undertake the Grade Ritual of External Adept. *(The beginning of an awareness of what is beyond the 'ego' and the 'shadow'.)*
4) Study the esoteric aspects of the Star Game - Star Game magick/aeonic aspects etc. *(The development of higher cerebral levels as well as intimations of the 'self' and beyond.)*

Continue with the organized group *(for at least six months)*. (Develops personal qualities, skills and consolidates the anima/animus aspects)

5) Prepare for and undertake the Grade Ritual of Internal Adept. *(The emergence of the self, during the ritual, with the consequent self-insight and Occult abilities. This also brings awareness of your unique Destiny.)*

6) Study and use of 'Advanced Star Game'. *(Further levels of consciousness developed.)* Fulfillment of the task of unique Destiny. *(Creativity - either via contributing to knowledge/artistic works or via teaching. The fulfillment of the potentiality of the self.)* Prepare for and undertake Grade Ritual of Entering the Abyss. *(Wherein the 'self' is destroyed, the cosmos understood without reference to dualities, and Wisdom achieved.)*

Stage (2) generally takes three to six months, Stage (3) six months to a year. Stage (4) up to a year. Stage (5) one to several years.

It is the following of the tasks, techniques etc. of each stage in sequence for the time indicated that brings success.